The Bookman.

"I am a Bookman."—*James Russell Lowell.*

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NOTICES.

All communications intended for the Editor must be addressed to the Editor *of* The Bookman, 27, Paternoster Row, London, E.C., *at latest by the 20th of each month—if possible earlier.*

No unused communications will be returned whether stamps are enclosed for that purpose or not, and to this rule we can make no exception.

All new books sent for review will receive notice, long or short, in the succeeding number. Thus all books received before the 15th *of* December *will be noticed in the* January *number; books received subsequently and up to the* 15th January *in the* February *number.*

NEWS NOTES.

A volume of essays by the late Professor Drummond will be issued by Messrs. Hodder and Stoughton on Dec. 10th. The title of the book is "Addresses on Christianity," hitherto unpublished. It will contain introductory sketches by Ian Maclaren and Dr. Robertson Nicoll.

We hear that Lord Charles Beresford and his collaborateur, Mr. Wilson, have discovered over a hundred hitherto unpublished letters of Nelson's, with which they will enrich the work upon the great seaman upon which they are engaged.

Mr. Mackenzie Bell has been so fortunate as to secure for his forthcoming book on Christina Rossetti a striking portrait of the poetess, painted by James Collinson, and a drawing of her by Dante Gabriel Rossetti, neither of which has been published before. The book will also contain a photograph of Christina and her mother that was taken as far back as 1863 by "Lewis Carroll" (the Rev. Charles Lutwidge Dodgson), as well as numerous letters from Christina Rossetti which throw an intimate light upon her personality.

Mr. A. J. Butler, who is so well known in the varied capacities of a translator of Dante, a translator of Marbot's "Memoirs," as an Alpine climber, and as an Inspector of Schools, is now engaged in translating a German book of ethnology, in which the illustrations will form a curious revelation to many students.

Mr. George Gissing, who has been in Italy for some weeks past, staying at Siena, is at present at Naples. He is on his way to Sicily, where he will stay for some time. Mr. Gissing's next novel will be entitled "The Town Traveller."

Messrs. Dent and Co. are shortly to publish a little volume on Perugia, written by Miss Margaret Symonds and Miss Duff Gordon. Apart from the merits of the book, there is a peculiar interest in the literary associations of the two writers—both of them still very young. Miss Symonds is the daughter of the late John Addington Symonds, whose many books treating of Italy are so familiar to all. Miss Duff Gordon has a singular distinction as being of the fifth generation of women writers in her family. Her aunt, Mrs. Ross, with whom she lives in a delightful villa near Florence, wrote "Early Days Recalled" and a still more delightful book, "Three Generations of a Norfolk Family." The three generations in question were her mother, her grandmother, and her great-grandmother. Her mother was Lady Duff Gordon, who wrote books on Egypt, and translated "The Amber Witch." Lady Duff Gordon's mother was the famous Sarah Austin, the wife of the distinguished jurist, and herself the writer and translator of many important books. Mrs. Austin's rendering of Leopold von Ranke's "History of the Popes," it will be remembered, was made the subject of one of Macaulay's brilliant essays. Sarah Austin was the daughter of Mrs. Taylor, of Norwich; Mrs. Taylor was a pleasant writer in her day on many subjects, and was the wife of the man who, even before Carlyle, introduced German literature to the British public.

Rumour says that a distinguished littérateur and journalist is engaged on a life of H.R.H. the Prince of Wales.

Mr. W. W. Jacobs is engaged in writing one more novel with his usual flavour of the sea. When that is finished, he proposes, in succeeding work, to make a determined effort to get away from boats and sailors and salt water.

Mr. Barry Pain will lecture at the Birkbeck Institution, Chancery Lane, on the 8th of December, on "The Humour of Women." By-the-bye, an article describing this excellent Institution, written by Mr. McKenzie, will appear in the *Windsor Magazine* for February.

Messrs. Ward and Lock will issue in a few days another of Mr. Coulson Kernahan's booklets, "The Apples of Sin." Mr. Kernahan is having an immense vogue at this moment with a large section of the religious public, and Messrs. Ward and Lock have republished the separate parts of his "Book of Strange Sins," in pretty sixpenny volumes with very considerable success.

Mr. W. Pett Ridge's new story, "Mord Emly," will run through the pages of *To-Day* in serial form, commencing in January. Messrs. Pearson are to publish it in book form.

The "Literary Year-Book," projected by Mr. George Allen, has a new editor for its next issue in the person of Mr. Joseph Jacobs. Mr. Jacobs, who is well known as the editor and author of many interesting books and as a contributor to the *Athenæum*, has many qualifications for making such a book thoroughly useful. He proposes to embody many new features, including the names of literary reference books, the newspapers that review books, book-

sales of the year, and so on. The volume will also contain a selected list of classical works published in 1897.

It was only quite recently that Mr. Frank Mathew, the brilliant young Irish novelist—grandson of the famous "Father Mathew," and nephew of the well-known judge of the same name—succeeded Mr. Burgin as the writer of the "Diary of a Bookseller" in *To-Day*, when Mr. Burgin was appointed to an editorial chair in Mr. Pearson's book-publishing department. *To-Day* has not been able to avail itself long of Mr. Mathew's pen, for we hear that, in consequence of the recent changes that have taken place, he has already resigned.

Mr. Frank Mathew has written a new romance under the title of "A Lady's Sword."

The publishers are sometimes able to gauge the effects of reviews upon the sale of their books in a somewhat humorous way. Not very long ago Mr. Edward Clodd's "Primer of Evolution" was published by Messrs. Longmans, and was reviewed in a contemporary under the title of "From Gas to Genius." Orders poured in very rapidly from all quarters, most of them asking for a book entitled "From Gas to Genius." In some cases embarrassment was caused by a bookseller's collector emphatically declining to accept a book bearing so different a title as "A Primer of Evolution."

MR. AUSTIN DOBSON'S STUDY.

The January part of *Chambers's Journal* will contain an article tracing "The Fate of Sir Walter Scott's Manuscripts" through the hands of their various possessors, such as Constable, Cadell, and others, with the various sums paid for each when they changed hands. The present possessors of most of the manuscripts of the novels and poems can be quite easily traced.

For the souvenir of "La Poupée," which is being prepared for wide distribution to patrons of the Prince of Wales's Theatre, Mr. Phil May, Mr. Raven Hill, Mr. Dudley Hardy, and Mr. Lewis Baumer have been commissioned to furnish sketches. Several well-known authors have contributed to the letterpress, which is to include some gems of profound thought from the brain of Miss Corelli.

In *Cosmopolis* for January next, a symposium will appear on the "Society of the Future." The English article will be by Mr. Hyndman, the French by M. Jaurès, and the German by Herr Liebknecht.

One of the most interesting books published in Paris during last month is "La Volonté de Vivre," by Victor Charbonnel. The author was, until quite recently, a Roman Catholic priest, but he made himself exceedingly unpopular in certain quarters by his outspoken articles on Christian Socialism, and he has been compelled to leave the Church. Victor Charbonnel is numbered among *les jeunes*, and has been a frequent contributor to the brightest of all the younger reviews, *La Mercure de France*. He has already published two books, the story of his attempt to arrange a Congress of Religions for the Exhibition of 1900, and a volume of essays on the New Mysticism. "La Volonté de Vivre" is the author's manifesto of intellectual freedom.

The monument recently erected in Paris to Guy de Maupassant has revived the old controversy as to his position in literature. It would seem that Frenchmen still hesitate to give him the high place that has been accorded to him in this country. Rémy de Gourmont, one of the best known of the younger critics, speaks of him sarcastically as an amusing but monotonous writer possessed of a purely mechanical talent.

Catulle Mendés, whose dramatic criticisms certainly constitute his best work, has just published the second volume of "L'Art au Théâtre," a collection of criticisms contributed to various papers. Mendés' judgments in dramatic matters now carry quite as much weight as those of Sarcey or Lemaître. He is more in harmony with new ideas than either of the older writers.

Theodor de Wyzewa, a most accomplished critic whose work deserves to be better known in this country, has just issued the second series of his "Ecrivains Etrangers."

Pierre Loti's new volume, "Figures et Choses qui passaient," is a collection of scraps from a note-book, mostly written when he was staying in the Pays Basque preparing the matter for his novel "Ramuntcho." His new book certainly contains examples of his finest writing. It would be difficult to find in any of his novels a more exquisite chapter than "Messe de Minuit," the description of midnight mass in a small village in the Pyrenees.

Anatole France has published the second volume of the series he entitles Histoire Contemporaine. "Le Mannequin d'Osier" is not such a successful or such a pleasant book as "L'Orme du Mail," to which it forms a kind of sequel, but it contains many of those delightful pictures of clerical life which he has made his peculiar study.

Early next year the Kelmscott Press will be closed. Some books will be turned out before then, among others an account by William Morris of the foundation of the Press, and a collection of early German woodcuts. On the whole it is well that the business should be given up, now that its master-spirit can no longer inspire and control it.

A new weekly has been started in New York, called *L'Enfant Terrible*. Its projectors describe it as devoted to "humour for humour's sake." Other comic journals have evidently ulterior motives. The editors are Mr. Gelett Burgess, Mr. Oliver Herford, the son of the eminent divine of that name, and Mr. J. J. Roche.

Mr. A. Giraud Browning, hon. secretary of the French Hospital, Victoria Park Road, N.E., asks if any readers of THE BOOKMAN can help him to find a copy of the sermon preached by Philippe Ménard, minister of the French Chapel Royal, St. James, on the occasion of the dedication of the Hospital for Poor French Protestants and its chapel, on the 12th November, 1718. The sermon was ordered by the Court of Directors to be printed. Mr. Browning has found an entry of the cost of the printing-bill, £14, but though he has searched the British Museum, Dr. Williams's library, and several other likely places, he has not been able to find a copy of the sermon.

A new book by Gertrude Atherton, the author of "Patience Sparhawk," entitled "Millions of Bubbles," will be published soon by Messrs. Service and Paton.

The newest compilation of Ruskin enthusiasts is nearly ready. It is called "The Bible References of John Ruskin." Miss M. and Miss E. Gibbs have selected and arranged the passages, by permission of the author. The publisher is, of course, Mr. George Allen.

It is proposed to issue Scandinavian, Dutch, Italian, Spanish, and even Greek supplements to *Cosmopolis* during next year.

Mrs. Lynch writes to us from Paris respecting Mr. Benjamin Swift's criticism, in our November issue, of her *Fortnightly Review* article on "Amitié Amoureuse," wherein she connected the hero of that correspondence with Guy de Maupassant. After disclaiming any share in discovering the alleged connection, she writes: "An advanced copy of the book was sent to me for review *as the correspondence of Guy de Maupassant*. I heard the letters discussed as Maupassant's by persons I have the 'naïveté' to regard as authorities upon all matters relating to French literature, otherwise it would never have occurred to me that they had anything whatever to do with him. The information came to me from the best of academical, as well as of commercial sources, and at that time was supported on all sides by comment and appreciation. The rumour was not, as Mr. Swift asserts, 'that the authoress availed herself of some of Guy de Maupassant's phrases,' but emphatically that Philippe's letters were his, and this rumour spread from 'persons who ought to know.' I received the book officially as the correspondence of Maupassant and the lady who now professes to be the sole author, and the explanation I was given of the discrepancies, the quotations and mention of Maupassant here and there, I inserted in my article, namely, that the correspondence had been largely arranged. Mr. Swift is mistaken in his statement that a letter describes minutely a visit of Maupassant to the lady. There is no such description. Maupassant is merely mentioned among the names of distinguished persons who played with Hélène's toys. My article was written and despatched within a few days of the book's appearance (last February), so that I had no time to profit by the doubts expressed several months later, and it was only since its publication in the *Fortnightly Review* that I learnt the letters are now regarded as a brilliant fiction. But in this matter, however deplorable and exasperating the error may be, my 'naïveté' has been shared with my betters, and I beg to deny the precipitate charge of Mr. Swift of 'professing to have discovered' anything about the matter. I neither knew Maupassant nor the lady, and relied upon the information of those who knew him, and whose names fully justified my faith in the rumour."

MONTHLY REPORT OF THE WHOLESALE BOOK TRADE.

OCTOBER 25TH TO NOVEMBER 20TH, 1897.

Whether trade can be called good or not, one thing is certain—an enormous quantity of literature is being purchased by the reading public. In years gone by such a state of things would have meant fortunes to the publishers, but competition among them, and among booksellers, reduces the producing and selling of books to a bare living. Coming to the state of trade, this may be said to be satisfactory, as trade goes nowadays. At the beginning of the period under review it was very good, but, as is usual, fell off as November advanced. There is little alteration to chronicle in the colonial and foreign trade, which continues to be fairly active. It would gladden the heart of the statistician could he ascertain the number of tons avoirdupois of six shilling novels that have been sold since the commencement of this now popular form of publication. It is still *the* leading line of the bookseller. "The Christian" has been the favourite of late, but has now a serious rival (from a trade standpoint) in "The Beth Book," which is the most popular work of the moment. There does not appear to be a third novel to approach these in the number sold. There is much need for improvement in the titles of books; not orthographically (although many are far from blameless in this respect), but as regards conveying some idea, to say the least, of the nature and contents of the book. Unfortunately, in many instances, the title is absolutely no guide at all in this matter, and the bookseller has little time for examining the work to discover its object and scope. A monosyllable such as, for instance, "Max" or "Styles" is no great help in this direction. A short sub-title would, in most cases, remove the difficulty in question.

Fairy tales of various kinds are being bought freely, but it is noticeable that the older ones are being passed over this year.

There is quite a craze for children's books with illustrations of oddities—impossible, nightmare-like creatures. Tenniel's "Mock-Turtle" (see "Alice in Wonderland") is, comparatively, a respectable combination beside some of the more recent creations.

The old English classics and plays are just now receiving considerable attention. There is a fair demand for two new editions of the *Spectator*, and for the volumes of Dent's "Temple Classics" and "Temple Dramatists." The Waverley Novels are not selling so freely as the enquiries of a few weeks back seemed to promise. Sixpenny novels are again to the fore. Editions in this form of "John Halifax," "Lorna Doone," and "The Wreck of the *Grosvenor*," have sold in large numbers.

The long looked-for "Queen Victoria," by R. R. Holmes, has now been issued. The orders had, in most cases, been booked for months in advance of publication. Many of the Christmas numbers of weekly periodicals have been published during the last few days. This means a tremendous amount of cartage and packing for a small return.

The December magazines are being issued in large quantities, many of them being double or Christmas numbers, which leads in some cases to an increased sale.

Subjoined is a list of popular books. The state of affairs in India may account for the appearance here of some works; the bulk of the remainder is fiction.

The Christian. By Hall Caine. 6s.
The Beth Book. By Sarah Grand. 6s.
In Kedar's Tents. By H. S. Merriman. 6s.
The Gadfly. By E. L. Voynich. 6s.
The Sign of the Cross. By W. Barrett. 6s.
The Beetle. By R. Marsh. 6s.
Jerome. By M. E. Wilkins. 6s.
Captains Courageous. By R. Kipling. 6s.
In the Permanent Way. By F. A. Steel. 6s.
On the Face of the Waters. By F. A. Steel. 6s.
Wayfaring Men. By Edna Lyall. 6s.
At the Cross Roads. By F. F. Montresor. 6s.
What Maisie Knew. By H. James. 6s.
The Little Minister. By J. M. Barrie. 5s.
Musical Memories. By A. M. Diehl. 6s.
The Benin Massacre. By A. Boisragon. 3s. 6d.
All about Klondyke. 1s.
Pioneers of the Klondyke. By M. H. E. Haynes. 3s. 6d.
Poems. By A. L. Gordon. 6s.
Liza of Lambeth. By W. S. Maugham. 3s. 6d.
Quo Vadis? By H. Sienkiewicz. 4s. 6d.
Book of Verses for Children. By E. V. Lucas. 6s.
The Jubilee Book of Cricket. By K. S. Ranjitsinhji. 6s.
Strength. By E. Sandow. 2s. 6d. net.
The Potter's Wheel. By J. Watson. 3s. 6d.
The Invisible Man. By H. G. Wells. 3s. 6d.
Women of the Old Testament. By R. F. Horton. 3s. 6d.
Letters of E. B. Browning. 2 vols. 15s. net.
Another's Burden. By J. Payn. 3s. 6d.
Baboo Jabberjee. By F. Anstey. 3s. 6d.
Under the Red Crescent. By C. Ryan. 9s.
Twelve Indian Statesmen. By G. Smith. 10s. 6d.
Forty-One Years in India. By Lord Roberts. 36s.

WEEKLY SUMMARY OF THE WHOLESALE BOOK TRADE.

Week ending
Oct. 30, 1897.—This was magazine week. Home trade also was brisk; altogether it was a busy time. Business in the export branches was good.
Nov. 6, „ —Again a busy week for the home trade. Foreign and colonial business continued satisfactory.
„ 13, „ —The week opened well, but trade fell off towards the close. Foreign and colonial rather quieter.
„ 20, „ —A somewhat quieter week in home trade, but busier towards its close owing to publication of Christmas annuals. Export trade generally a little more active.

NEW WRITERS.

DR. SILAS WEIR MITCHELL.

DR. WEIR MITCHELL is neither a young writer nor a new writer. He was born in 1829, and has been writing since the war times. But as a novelist his fame has only just reached us, and he is so vigorous that "Hugh Wynne," the first story that has won him popularity on this side of the Atlantic, is not likely to be the last. As one of the greatest living authorities on nervous diseases, he has long had a high reputation among us, and his professional books, "Doctor and Patient," "Wear and Tear," "Gunshot Wounds," are standard works. A Philadelphia physician, like his father before him, he still practises with zeal and earnestness, as he has done for half a century. But his vigour is not thereby exhausted. A story written in aid of the Sanitary Commission Fair during the war was followed by other successful tales for children, and finding literature a recreation after his professional work, he took to it with characteristic zest. He has written many poems; they were collected and published by the Century Company about a year ago. He has written essays; and half-a-dozen novels—"Hephzibah Guiness," "Roland Blake," "Far in the Forest," by some good judges reputed his best, "Characteristics," and "Hugh Wynne." This last, recently published by Mr. Fisher Unwin, is a vigorous and life-like story of Philadelphian life in the Revolution time, and of the war as seen through the eyes of a Free Quaker, that is a Quaker who claimed the right to bear arms when the country or a good cause was in danger, a right one section of the Friends asserted also in the later civil war. Dr. Mitchell has a most intimate knowledge of American history, and he has woven it into a story of varied incident. The book contains a whole gallery of old-world American characters. Through the kindness of Mr. Unwin we are enabled to give a portrait of Dr. Mitchell, from the painting by Frank Holl.

DR. SILAS WEIR MITCHELL.

THE READER.

AN AFTERNOON WITH MR. AUSTIN DOBSON.

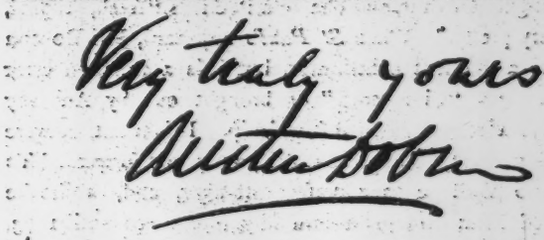
THE poetry of Mr. Austin Dobson has been dealt with, critically and bibliographically, in previous issues of THE BOOKMAN, but about the poet himself and his surroundings little has appeared anywhere. Like Gerald Massey, he has—or, at least, had—never been interviewed. He told me during a recent Saturday afternoon talk that he has a rooted objection to the "intrusion of his personality" upon the public, either through press or platform. Even in his poetry he has rarely expressed his personal emotions, and has frequently gone out of his way to avoid using the first person singular. Among the few personal pieces in the whole of his Collected Poems are the dedication, the stanzas "To One who Bids Me Sing," and the concluding rondeau "In After Days." So little has he revealed his own mind and heart that it would be difficult to divine from his poems his philosophy of life or his religious sympathies, beyond the broad fact that he is on the side of faith and hope, honour and purity. "In writing verse," he said, "I have never been preoccupied by anything more than the desire to produce good work, though there are many subjects which I should instinctively refrain from treating at all. If, as a whole, what I have done does not make for harmless pleasure, sympathy with humanity and things honest and of good report, it has missed its meaning. This is what I have tried to express in 'In After Days.'"

In choosing subjects Mr. Dobson's method is the reverse of that of many poets. The common practice of the writer of verse is to take some existing theme, and let the imagination play upon that; Mr. Dobson has usually invented his plot, and arrived at details by careful study. People have written to ask Mr. Dobson about the source of "The Ballad of 'Beau Brocade'"—the story of which is a piece of pure invention, although much study of the life of the time was necessary to the filling in of the details. Similarly, nearly all the "Fables of Literature and Art" are sheer imagination. Perhaps the only piece Mr. Dobson has written describing an incident in his own experience is "The Poet's Seat: An Idyll of the Suburbs." When out walking one day he was attracted by the appearance of a tree that had just been felled, and thought it would make an excellent garden seat. How his hopes were disappointed is humorously told in the poem. The incident occurred at Ealing, and I saw the corner of the garden where the "lordly trunk" was deposited.

Mr. Dobson's practice has been to take to poetry when an idea has come to him; when no idea comes he goes on with prose. I should not think of attempting to write a poem unless I had the beginning, middle, and end in my head—especially the end. I compose when sitting by the fire, or walking, or riding in the train. When transcribing I necessarily make alterations, but usually the piece is practically finished before I take up my pen. 'The Story of Rosina,' one of the longest things I have written, was composed mentally and altered stanza by stanza before I wrote down a line."

I expressed to Mr. Dobson the hope that "To One Who Bids Me Sing" need not be taken altogether seriously, and that we may look to him for new poems. "After five-and-forty," he responded, "a writer of familiar verse usually feels that he has said about all he can well say in that form, and in my judgment unless he strike out an altogether new line he had far better be silent. No doubt I shall still write pieces occasionally, but certainly the bulk of my verse is done."

Photo by] THE LATEST PORTRAIT OF MR. DOBSON. *[Elliott and Fry.*



A rather curious fact cropped up in the course of our conversation. In his article in THE BOOKMAN of last April, Mr. Arthur Symonds mentioned that Mr. Dobson's work exercised over him a similar charm to that of the bust of Julia, daughter of Titus, in the Capitoline at Rome. Mr. Dobson was much struck by this comparison, because for many years, when going to the Art Library at South Kensington, where he does a great deal of investigation, he has almost always paused at the foot of the stairs, fascinated by the replica of the bust.

Some of the characteristics of Mr. Dobson's poetry may doubtless be traced to the unbroken calm and regularity of his life. Eldest son of the late George Clarisse Dobson, C.E., he was born at Plymouth on January 18th, 1840. His grandmother was French, and his father was brought up in France—which explains his marked inclination towards French subjects. He was educated at Beaumaris Grammar School, at a private school at Coventry, and at Strasburg. At the age of sixteen he returned to England, expecting to become a civil engineer, that being the profession of his father, grandfather, uncle, and other relatives. But in December, 1856, he accepted the offer of a clerkship in the Board of Trade, and has since remained there, now being Principal of a department. He says that having found his vocation he took to literature as an avocation; most people would quarrel with that way of putting it. After entering the Civil Service he felt he would like to become an artist, and studied in his leisure at South Kensington, but, discovering that a colleague in the Board of Trade who had never received any tuition could do better work than himself, he concluded that he had not any special gift for art, and shortly after turned to literature.

"Sperate miseri, cavete felices."
Motto of the Vicar of Wakefield.

"Je ne puis tenir registre de ma vie par mes actions; fortune les met trop bas; je le tiens par mes fantasies."
Montaigne, Essais, l. iii, ch. 9.

As mentioned in Mr. W. Davenport Adams's article in THE BOOKMAN for February, 1896, it was in *Temple Bar* that Mr. Dobson made his first appearance as a poet. In accepting "A City Flower," Edmund Yates wrote that he was delighted with it, and characterised it as "fresh, original, and very pretty." When *St. Paul's* appeared, Mr. Dobson became a frequent contributor, but it is a common error that he was "discovered" or brought out by Anthony Trollope through personal friendship. It is true they were both Government officials, but the young poet forwarded his pieces to Trollope as a perfect stranger, and, whilst he accepted them with great cordiality, it was not until 1873, five years after he began to contribute, that Dobson met him, and they did not come into close personal relations until after Trollope had ceased editing *St. Paul's*. Mr. Dobson speaks enthusiastically of Trollope as an editor. "He was most prompt in answering letters, and took the keenest interest in one's work. He criticised freely and severely. Sometimes he would return a manuscript with queries to nearly every stanza, and I frequently made modifications in deference to his views. I have never known a magazine better edited than *St. Paul's* was, and I cannot understand why it was not a greater success."

One would imagine, from Mr. Dobson's poetry, that such prosaic work as that of the Board of Trade would be altogether foreign to his taste, and I ventured to enquire whether he had never been tempted to relinquish his position there and devote himself entirely to literature. He said, "No; the one occupation balances the other in a very satisfactory and agreeable manner. Business habits are useful—even to a literary man."

The record of Mr. Dobson's life, so far as it is of public interest, must be sought in his work. He quoted as applicable to his own case the sentence from Montaigne which, written in Mr. Dobson's ordinary handwriting, is reproduced herewith. For the last forty-one years he has spent his days at the Board of Trade, and for nearly thirty of them devoted his evenings to literary work. On returning from Whitehall, his usual habit after dinner is to read or listen to music until about ten o'clock, when he retires to his study and works until midnight. A Government office is not precisely a bed of roses, and he regards his literary work as recreation. Sometimes he does a little writing before leaving home in the morning. He says it is wonderful how much one can get through by keeping at it. The alternate Saturday afternoon he frequently spends at the British or Kensington Museum.

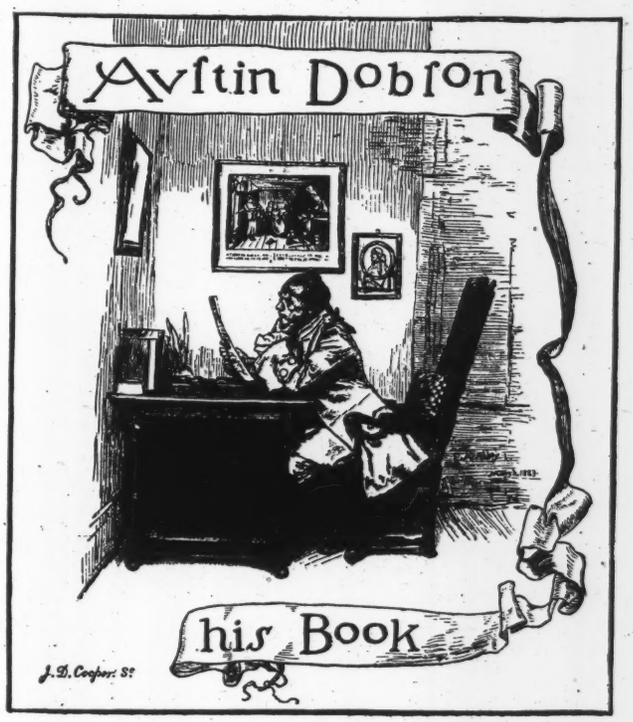
For eighteen years Mr. Dobson has resided at Ealing—the last fifteen in his own house at the top of Eaton Rise. It may interest some to know that he is a member of the Church of England and a water-drinker. He is the father of a large family who are a source of great joy to their parents. His eldest son, a Cambridge man, is a teacher in the school at Chefoo, in connection with the China Inland Mission. His eldest daughter, who is a Bachelor of Music, has for nearly a year been working among the Parsees under the Missionary Settlement for University Women in Bombay, where in the spring she acted as a volunteer nurse in a plague hospital. Another daughter, who is studying medicine, is now in her fourth year at the Royal Free Hospital, and a son has won a scholarship at Clifton. Mrs. Dobson has written several children's books for the Religious Tract Society and Messrs. Nelson and Sons.

Although Mr. Dobson is not a diner out, he has been brought into association with many literary people. He was a friend of Coventry Patmore, Frederick Locker Lampson, and the late Lord De Tabley. He met Browning and Matthew Arnold, and dined with Tennyson, who, he says, was very kind to him. Mr. Dobson said he has not much time for current literature, although he is fairly posted in the work of his contemporaries.

For the most part, Mr. Dobson lives in the atmosphere of the eighteenth century. His devotion to subjects of this period he attributes partly to temperament, partly to the influence of Thackeray (particularly his lectures on the English humorists), and partly to accident. Having successfully edited Eighteenth Century Essays for Messrs. Kegan Paul, he has received one request after another to do work along the same line. His prose work is not of great bulk, but it is emphatically of the kind that must be measured by quality, not quantity. He has edited many editions of the works of eighteenth century writers, and written the lives of several, including Hogarth, Fielding, Goldsmith, Steele, and Horace Walpole, and a book on Thomas Bewick the en-

graver, and his pupils. He has edited numerous editions of the "Vicar of Wakefield," including a beautiful *facsimile* of the original, with a bibliographical preface, and is engaged on another. He is now preparing a definitive edition of his "Life of Hogarth," which is to be published in February, and is engaged upon a new series of Vignettes. He has also written a preface for the new edition of Jane Austen's novels, published by Messrs. Macmillan.

When I asked Mr. Dobson whether he had any special preference for any one part of his literary work, he said that writing his Eighteenth Century Vignettes—little studies on out-of-the-way subjects—had given him peculiar pleasure. Hogarth has always been a passion with him, and Goldsmith he speaks of as a hobby. Almost as far back as he can remember he used to pore over Hogarth's prints in the *Penny Magazine*. The drawers of an old fashioned table in his study are full of Hogarth prints, and he has a large number of books relating to the artist. He has first editions of many of Fielding's, Goldsmith's, and Walpole's works; "A Compleatt Sette" of the original *Spectators*, and the actual copy of the *North Briton* containing Wilkes's attack on Hogarth, which the latter carried about in his pocket to show to his friends. Although he has many



MR. AUSTIN DOBSON'S BOOK PLATE.

rare and curious books, Mr. Dobson disclaims being a collector. His practice is, whenever he is engaged upon a subject, to purchase all the books he can relating to it. Everything in his study is connected with his literary life. He has sat at the same desk for over thirty years. Among other things I saw pictures of Hogarth's home and tomb, portraits of Pope, Prior, Johnson, Swift, and Goldsmith, an engraving of Boucher's picture which suggested "The Story of Rosina," a lithograph of the portrait of Albert Durer, which appears as frontispiece to "The Little Passion," edited by Mr. Dobson, for the Ex-Libris series; Hogarth's portrait of Fielding, used for the edition of his "Journey to Lisbon," which Mr. Dobson edited for the Chiswick Press Reprints; A. E. Abbey's original drawing of Mr. Dobson's bookplate, kindly lent for the purpose of this article; Mr. Hugh Thomson's drawing of the "Rescue of Sophia," which Mr. Dobson considers one of his best, in the Illustrated Vicar of Wakefield (Macmillan); Caldecott's original drawing for the frontispiece of Eighteenth Century Essays; and the drawing made by Mr. Alfred Parsons for the rondeau "To a June Rose." A. D.

STRAY PROPOSALS.

AUTHORS of a coy and modest disposition, when called upon to describe the love affairs of youthful characters in their novels, have to face difficulties that cannot be estimated by folk who possess the ordinary share of effrontery. Some shirk the task altogether, and omit all references to affairs of the heart, with the result that their books are sneered at by lady readers, and justly condemned by all right-minded critics. The following samples of love-scenes are offered as likely to suit varied tastes, and bashful novelists are respectfully urged to give them a trial.

No. I.

The gifted young woman surveyed from the doorway at the side of the stalls the critics who had not taken advantage of the *entr'acte* to go out and quaff beverages. Only one of them looked grim; that one was her quondam admirer Clarence Walton. She went along the row of stalls and sank into the seat next to his.

"*Dear* Mr. Walton," she said, "I——"

She hesitated.

"Beg pardon?" he said, coldly.

"I do so want to know what you think of the first two acts of my play. As a friend, now tell me your candid opinion."

"My opinion, Miss Gordon," he said, with reserve, "will appear to-morrow morning in the ——"

"I know, I know," she said, agitatedly. "But surely, Clarence, you can give me a hint."

"I am of opinion," replied Clarence Walton, cautiously, "that the pruning-knife will have to be used here and there. I think, too, that it shows traces of the feminine spirit. Also that one or two situations are distinctly conventional. Morever——"

"Clare!" she interrupted, appealingly. She looked around; there was no one within hearing. "I have something to say to you. Do you remember that morning at Lucerne?"

He slapped his forehead with a gesture of pain.

"Shall I ever forget?" he asked, bitterly. "Why torture me with these memories?"

She blew gently at the feathered edge of her fan, and kept her eyes down.

"I have thought so often of that journey up Mount Pilatus," she said, gently.

"And I, too. I have never ceased to blame myself for offering my heart to a careless girl, who lightly spurned it. But, tush! A truce to——"

"That careless girl," said Muriel, softly and earnestly, "has grown into a sedate, thoughtful woman. She has changed her opinion on many things; she has learnt to value the affection of a noble, honest, true-hearted man."

"His name?" he asked, brusquely. "Tell me the name of this fortunate person."

"Clarry," she said, shyly, touching his sleeve, "can't you guess?"

"Muriel!"

"It is you, and you alone whom I have never ceased to admire; it is you, and you alone who——"

The orchestra had stumbled back, and was signalling the fact by tuning its instruments noisily. The occupants of the stalls returned, and a gruff critic on, apparently, a halfpenny paper demanded the seat of which Muriel had taken temporary possession.

"Till to-morrow, dear heart," said Clarence Walton to her, a light of great joy in his eyes.

"I shall look out for your notice," she said, gaily.

No. II.

"Miss Goodenough!"

"Captain Purleigh!"

"Our journey is nearly at an end. For three weeks I have had the inestimable privilege of seeing you daily. Just as this steamer has neared hour by hour the land of our birth, so my heart, hour by hour——"

"I suppose the time's getting on. What do you make it now by your watch?"

"I forgot to wind it up. I forget everything, dear Miss Goodenough, whilst you are near. Your fair presence——"

"Wonder how large the sea really is? Looks an enormous distance out there, doesn't it?"

"The sea, Miss Goodenough, unlike my affection for you, has its limits. To walk thus with you on the deck of this steamer, to touch your hand, to hear your voice—all this to me is happiness that cannot be measured."

"Do you golf at all, Captain Purleigh?"

"I have no thought for any links but those which shall join our hearts and make them one. Miss Goodenough—Trixie! won't you say one word, that I may become the happiest of men?"

"Wonder how much one ought to give the stewardess?"

"Why will you not utter one brief word, loved one? You and I have noted sometimes on the voyage from South Africa how on a dark night the fair moon will suddenly peep through and illumine all——"

"I think I see my uncle's straw hat."

"So one word from you will lighten my heavy anxiety and tell me that content is in store. Miss Goodenough, may I, dare I, venture to hope?"

"How funny it will seem to be on land again."

"You will not answer me? You refuse to say the one word? Be it so, Miss Goodenough. Farewell! Some day, perhaps, when it is too late——"

"Captain Purleigh, stay! You must have seen——"

"Go on!"

"You must have seen that I—I care for you—very much indeed."

"My dearest, dearest, ever dearest life!"

No. III.

The guide Imobersteg took the golden coin and winked. Henri Bernard resented this inflection of the eye-lid as something of an impertinence, but he could not protest, for he knew that he was in Imobersteg's power.

May Wheatley tripped up to them gaily, and Henri Bernard motioned to the Swiss to be prepared.

"*Soyez sage* (Be a sage)," commanded Henri.

"With whom do I ascend the mountain, good Imobersteg?" she asked, speaking the language of the country.

The guide stolidly pointed to M. Bernard, and the girl made a charming *moue*.

"I understood that *mon cousin* (my cousin) was to accompany me," she said, with delightful naïveté.

"The arrangements at the last moment have altered been," said the guide.

"I trust, Miss Wheatley," said Henri Bernard, advancing with a sneer, "that my presence will not entirely destroy the charm of the scenery."

"There won't be much left," she said.

"Miss Wheatley is pleased to be facetious," he said, constrainedly.

"Miss Wheatley is not pleased at all," she said. "Good Imobersteg, *vous connaissez les cordes* (you know the ropes) Do your duty."

"*Farceuse!* (Low comedy lady!)" remarked the guide, as he performed his duties. When they were securely roped to each other, the guide touched his hat and waited. She took no notice, but ordered him with an imperious gesture to proceed.

"*La belle dame sans merci* (The beautiful lady without a thank you)," muttered the guide.

"Have you no fear, *chère mademoiselle?* (dear miss)" asked Henri Bernard.

"A Wheatley," she said, proudly, "*a vingt joues* (has cheek enough for ten)."

Presently they approached a difficult part of the mountain, and it was then that Imobersteg, leading, quietly detached himself from the rope, and Henri Bernard's heart gave a bound of joy. Feeling the tension of the rope lessened, May gazed around. Below her was a yawning chasm; above her M. Bernard, seated by the one tree within sight, looked down at her. "*Parbleu!* (My goodness)" she shouted. "The guide! *Ou est-il?* (Where is he?)"

"The guide," says M. Bernard, with *sangfroid* (blood-cold), "has departed. We are alone. The others are out of ear shot. Scream, if you will; naught but the blue sky above and the chasm below can hear you."

"*C'est dommage!* (It is a damage!)" she cries.

"*Mais ce n'est rien* (But it is not nothing)," he replies. "With me at hand, Miss Wheatley, you are safe. You have but to amend the answer that you gave me last evening at the Schweizerhof. I asked you then to be my wife; you spurned me. Is it not so?"

"*Oui!* (Yes!)" she answers.

"Now," he says, leaning down, "now I tell you——"

"Keep tight hold of that rope."

"Now, I tell you that you must and shall be mine. I love you with a passion that cannot and will not——"

"You let that rope slip," she repeats, warningly, "and I shall look silly."

"If I cannot be your *mari* (husband)," he hisses, "no one else shall be your *mari* (husband). Give your consent, enchanting girl, or at this moment, when all Nature smiles, when——"

"*Jamais!* (Never!)" she says.

"*Sapristi!* (Bother!)" he cries, standing up and paying out the rope. "Thus, then, do I lower you to certain——"

"*Non!* (No!)" cries an honest young voice beside him, snatching the rope from his hands. "*Me voila!* (Me see!)"

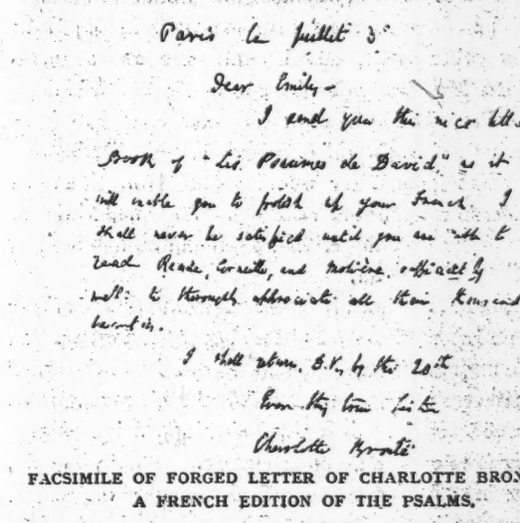
In less time than it takes to write these words, the half-fainting May Wheatley was hauled into safety by her handsome cousin. With a wild cry of disappointment, Henri Bernard untied the rope from his waist, and leaped into the chasm.

"I'm glad he's gone, dear," said May Wheatley. "He was beginning to be quite a nuisance."

W. PETT RIDGE.

SOME BRONTË FORGERIES: A STORM IN A TEACUP.

THE *American Bookman* for September contained an article by Mr. E. D. North, entitled "An Interesting Find; or, Thackeray and Charlotte Brontë." The article described a book which Mr. North, or rather Mr.



Paris le Juillet 3e

Dear Emily—

I send you this very little Book of "Les Psaumes de David" as it will make you to forget if you have I shall never be satisfied until you are with the Read Reade, Greatly, and Medicine officially well: & thoroughly abbreviate all their Rimes and Length.

I shall close B.V. by the 20th

From thy true Sister

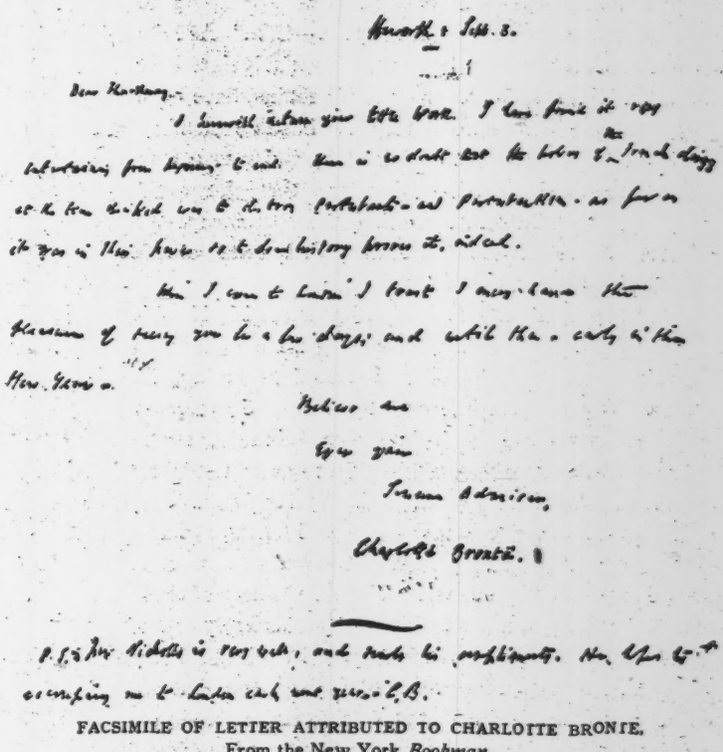
Charlotte Brontë

FACSIMILE OF FORGED LETTER OF CHARLOTTE BRONTE IN A FRENCH EDITION OF THE PSALMS.

North's sister, picked up in a London bookshop. The said book was entitled "The Policy of the Clergy of France to Destroy the Protestants of that Kingdom," and its one value was that in the fly-leaf was what purported to be a letter from Charlotte Brontë to Thackeray. As no letter from Charlotte Brontë to Thackeray has hitherto been in the possession of Brontë enthusiasts, this document, if genuine, would really be a very valuable treasure. Thackeray's letters, including any that he may have received from Miss Brontë, are in the possession of Mr. George Smith, of the firm of Smith and Elder, and they are never likely to see the light. This little book, then, that Miss North purchased for three shillings in a London bookseller's would be well worth the money if the letter were genuine. The bookseller told her that the handwriting was "only a facsimile," but Miss North clearly has a small opinion of the wits of London booksellers, and paid her money. Perhaps she was wise. Anyway, here is a four-page article in the *American Bookman*, which must have amply rewarded the purchase. At the time I contented myself with expressing the opinion in the columns of the *Illustrated London News* that the letter was an obvious forgery, giving as a sufficient reason that Thackeray and Miss Brontë were never on such intimate terms that she could have written to him as "Dear Thackeray." This casual opinion would seem to have made Mr. North very angry, and I am now informed that "distinguished Brontë specialists in America" have pronounced the letter genuine. There is no possible argument that can avail against a dictum of this kind, and in any case the world is not throbbing with anxious interest in the matter.

It amuses me, however, to give my reasons for believing this letter to be a forgery, but first let us look at the letter in question. "Dear Thackeray"! Remember that Charlotte Brontë corresponded but little with Thackeray, only one or two letters passing at most. There is no evidence that he ever lent her a book. That she, who was the very personification of shyness and diffidence, would have rewarded such courtesy by writing a letter in the volume is not very credible; that she, who after years of correspondence never got beyond "Dear Sir" and "My Dear Sir" with other men, should have ventured on "Dear Thackeray" with her great "Titan" is still less believable. As a matter of fact, women do not, certainly they did not in the fifties, write to male acquaintances by their surnames. That custom is not uncommon in France, and I have reason to believe that the ingenious imitator of Miss Brontë's handwriting was a resident in France, who, after reading Mrs. Gaskell's book, amused himself by imitating Miss Brontë's handwriting in sundry volumes in his possession. Here, for example, is another "Brontë find," which belongs to a friend who, I think, will readily part with it to any American enthusiast who is not over particular as to the genuineness of his autographs. It is a small volume entitled "Les Psaumes de David Mis en Vers Français, Revus et approuvés par les pasteurs et professeurs de l'église et de l'académie de Genève. Neuchatel: Imprimerie de Petitpierre et Prince, 1832." Within is a letter, which I reproduce, purporting to be from Charlotte Brontë to her sister Emily:—

This letter does not require much examination, because although it has many Brontë touches, notably the "D. V." which Miss Brontë frequently used, it is well known that Miss Brontë was never in Paris, and that letter, therefore, although apparently in the same handwriting as that in Mr. North's book, may be dismissed without dispute as a forgery. The owner does not think it genuine himself, but, as I have said,



Haworth 8 Sept. 8.

Dear Thackeray—

I herewith return you the book. I have found it very interesting from beginning to end. There is no doubt but the letters of Frank Digby are the finest ever written between Protestants and Protestants. As far as it goes it is the best history known to me.

When I come to London I trust I may have the pleasure of seeing you for a few days, and until then I remain

Very Yours &c.

Believe me

Ever yours

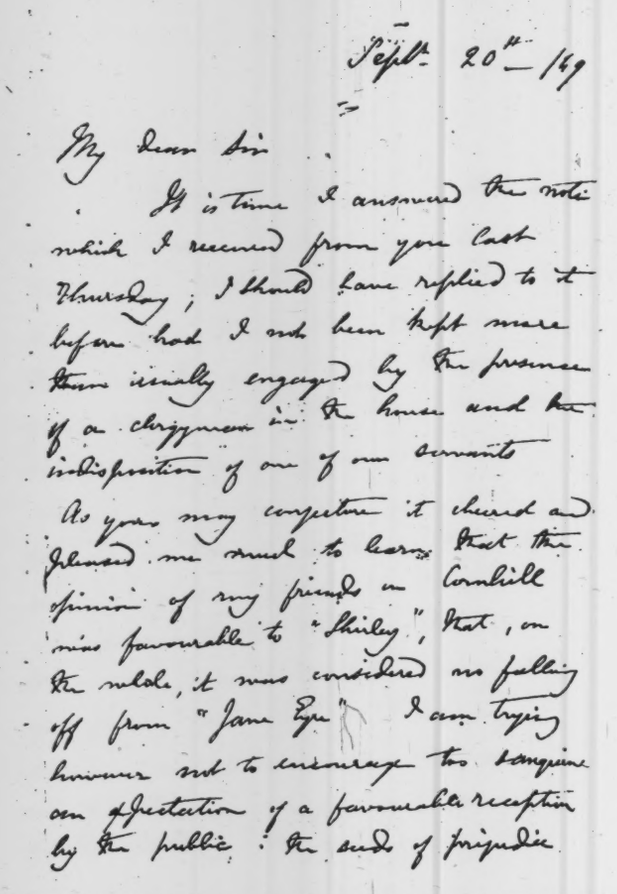
Truest Admirer,

Charlotte Brontë.

P.S. Mr. Nicholls is very well, and sends his compliments. He often speaks of accompanying me to London each time I go.—C.B.

FACSIMILE OF LETTER ATTRIBUTED TO CHARLOTTE BRONTE. From the New York *Bookman*.

he would sell it to anyone who does. Let me turn again to Mr. North's letter. In addition to the "Dear Thackeray," there is a postscript which runs as follows:—"Mr. Nicholls

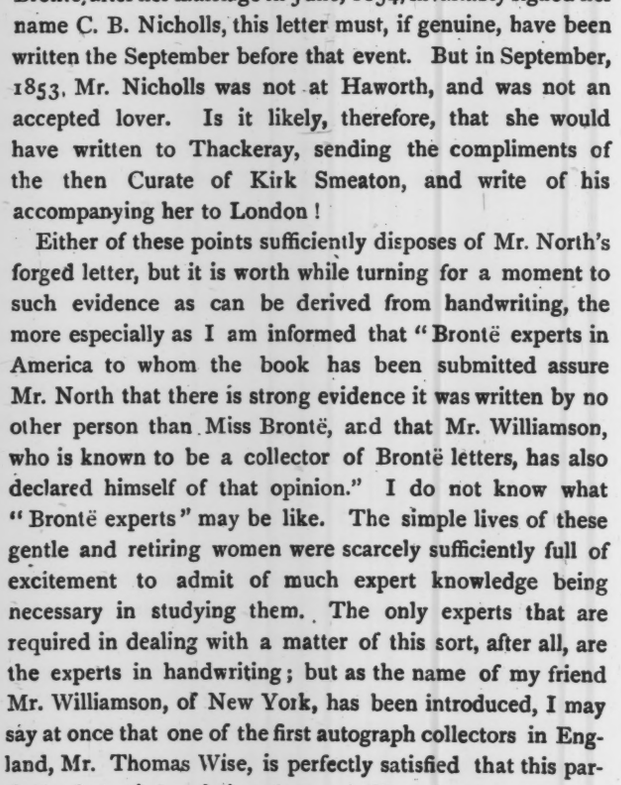


FACSIMILE OF FIRST PAGE OF A LETTER FROM CHARLOTTE BRONTE TO MR. JAMES TAYLOR.

is very well and sends his compliments. He hopes to accompany me to London early next year.—C. B." As Miss Brontë, after her marriage in June, 1854, invariably signed her name C. B. Nicholls, this letter must, if genuine, have been written the September before that event. But in September, 1853, Mr. Nicholls was not at Haworth, and was not an accepted lover. Is it likely, therefore, that she would have written to Thackeray, sending the compliments of the then Curate of Kirk Smeaton, and write of his accompanying her to London!

Either of these points sufficiently disposes of Mr. North's forged letter, but it is worth while turning for a moment to such evidence as can be derived from handwriting, the more especially as I am informed that "Brontë experts in America to whom the book has been submitted assure Mr. North that there is strong evidence it was written by no other person than Miss Brontë, and that Mr. Williamson, who is known to be a collector of Brontë letters, has also declared himself of that opinion." I do not know what "Brontë experts" may be like. The simple lives of these gentle and retiring women were scarcely sufficiently full of excitement to admit of much expert knowledge being necessary in studying them. The only experts that are required in dealing with a matter of this sort, after all, are the experts in handwriting; but as the name of my friend Mr. Williamson, of New York, has been introduced, I may say at once that one of the first autograph collectors in England, Mr. Thomas Wise, is perfectly satisfied that this particular letter is an obvious forgery. Here, however, are two facsimiles of Miss Brontë's letters; one of them is printed in Mrs. Gaskell's "Life," and the original is in the possession of Mr. Thornton Williams. It is addressed to Mr. W. Smith Williams, and it was written after several years of friendly and intimate correspondence, a kind of correspondence which never went on in any shape or form with Thackeray, yet it will be observed the letter is addressed "My Dear Sir." The other letter, dated September 20, 1849, is addressed to Mr. James Taylor; it is printed in full in "Charlotte Brontë and Her Circle," and the original is in the possession of Mr. Taylor's family. This Mr. Taylor had proposed marriage to Miss Brontë, and was on terms of a very considerable amount of intimacy. She liked him very much as a friend, yet this letter also, it will be observed, is addressed "My Dear Sir."

But of more importance is it to compare the handwriting of these two letters with the handwriting of the forgery. In both these unquestionable letters the "y's" and the "i's" have a character in common, and it is the character of all Miss Brontë's letters. The "i's" she looped in this particular way from childhood to the grave. The "f," again, is worth notice; it was always looped at the tail in genuine letters, but not in the forgery. The curl of the "d" is, also, very distinctive in Miss Brontë's letters. Altogether, it will be seen that not only is this particular letter a forgery, but that it is a very clumsy and imperfect forgery. There are forged letters of Miss Brontë about which do not make such blunders as "Dear Thackeray" and the reference to Mr. Nicholls, and which, therefore, are far more difficult to discover. I hope that if Mr. Williamson is a believer in this forgery, he is not the unhappy possessor of forged letters more astutely devised. CLEMENT K. SHORTER.



FACSIMILE OF FIRST PAGE OF A LETTER FROM CHARLOTTE BRONTE TO MR. W. SMITH WILLIAMS.

THE HARMSWORTHS AND THEIR PUBLICATIONS.

FEW people realise the extent of the Harmsworth family's journalistic operations or the degree of their success. Mr. Alfred Harmsworth has beaten all records. Before he was twenty-three he published his first periodical, *Answers*, with a very small capital. Before he was thirty he was a millionaire. Now, at thirty-two, he is chief proprietor of several dailies and twenty-two periodicals, and head of the largest publishing business in the world. Every journal issued has been successful; not one has been discontinued. The Harmsworth publications have the largest circulation in almost every department of British journalism, including morning and evening dailies, and numerous class weeklies—such as women's papers, cycling papers, humorous papers, boys' papers, etc. The total weekly output exceeds seven millions. Of the *Daily Mail* between 380,000 and 390,000 copies are sold every day, and the circulation continues to increase, in spite of the struggles of its older contemporaries and the newsagents' interested objection to halfpenny papers.

An idea of the present position of the Harmsworth firm may be gained by a comparison of its profits with those of other publishing houses. The annual balance sheets last issued show the following profits: George Newnes, Limited, £66,698 (dividend 15 per cent.); C. Arthur Pearson, Limited, £40,874; Cassell and Company, Limited, £33,520 (dividend 9 per cent.). The balance sheet of Harmsworth Brothers, Limited, just issued, shows a net profit on the year's working of £178,857, over £37,000 more than the other three firms put together. A dividend of 20 per cent. has been declared, £25,000 carried forward, and a large reserve fund started. These figures refer only to the periodical business; the *Daily Mail*, *Evening News*, *Daily Record* (Glasgow), and *Southern Daily Mail* (Portsmouth) are owned by separate companies, with the brothers in command. The *Evening News*, when purchased three years ago, had lost over £200,000; it now yields a profit of upwards of £26,000 a year. Its £1 shares, which could be bought for threepence each, now stand at over £3.

The following is a complete list of the Harmsworth periodicals, with price, and date commenced. They are all published every week, with the exception of *Fashion Novelties*, which appears monthly:—

Answers	Penny ..	1888, June 12th.
Comic Cuts.. ..	Halfpenny ..	1890, May 17th.
Illustrated Chips ..	Halfpenny ..	1890, July 26th.
Forget-Me-Not ..	Penny ..	1891, November 14th.
The Funny Wonder	Halfpenny ..	1892, July 23rd.
Home, Sweet Home	Penny ..	1892, December 19th.
Halfpenny Marvel ..	Halfpenny ..	1893, November 11th.
Sunday Companion	Penny ..	1894, July 14th.
Union Jack	Halfpenny ..	1894, November 28th.
Pluck Library ..	Halfpenny ..	1894, December 1st.
Boys' Friend ..	Halfpenny ..	1895, February 2nd.
Home Chat	Penny ..	1895, March 23rd.
Comic Home Journal	Halfpenny ..	1895, April 6th.
Sunday Stories ..	Penny ..	1896, April 25th.
Home Companion ..	Penny ..	1897, February 20th.
Fashion Novelties ..	Penny ..	1897, May.
Rambler	Penny ..	1897, May 22nd.
The Cycle	Penny ..	Purchased early in 1897.
Heartsease Library..	Penny ..	1897, November 10th.

In addition to the above, complete works—*e.g.*, "Sixty Years a Queen" and "Nelson and His Times"—are from time to time issued in weekly or monthly parts. The *Evening News and Post* was purchased in September, 1894, the *Portsmouth Mail* in June, 1895, and the *Glasgow Record* in October, 1895. The first number of the *Daily Mail* appeared on May 4th, 1896.

Mr. Alfred Harmsworth owns rather more than half of the entire property. Mr. Harold Harmsworth is the next largest shareholder; the other brothers following in the order of their age. One of the many remarkable features of the whole undertaking is the youthfulness of those who initiated and conduct it. Alfred Harmsworth was born on July 15th, 1865. The ages of his brothers engaged in the business are: Harold (business manager), 29; Cecil (literary editor), 27; Leicester (Alfred's right-hand man in the editorial department), 26; Hildebrand, 24; St. John, 21. They will soon be joined by another brother, Vyvyan George, aged 16. Mr. Harmsworth's only regret is that he has not more brothers. The average age of the whole staff, excluding small boys, is twenty-three years.

The father of the Harmsworths was a successful barrister; he died in 1889. Their mother is a daughter of the late William Maffett, of Dublin, in which county Alfred Harmsworth was born. He was educated at the Grammar School, Stamford, Lincolnshire, and under the Rev. J. Milne, of Streete Court, Westgate-on-Sea. His parents wished him to prepare for the Bar, but the journalistic instinct asserted itself too strongly to be resisted. At fifteen he edited a school paper, and at seventeen, after a holiday scamper through Europe, he entered the office of the *Illustrated London News* as editor of one of Sir William Ingram's publications. At one time or another he has done practically every kind of newspaper work, from reporting fires and police-court proceedings up to writing for London dailies. At the age of twenty-one he married Mary, eldest daughter of Mr. Robert Milner, of Kidlington, Oxon. Mrs. Harmsworth writes occasionally; for some time she helped her husband very considerably in his journalistic work.

Always a hard worker, Mr. Alfred Harmsworth continues to take active part in the business of which he is the head. He is quick and facile, and bears his enormous responsibilities lightly. He is in constant communication with his editors and principal assistants. From his town and country houses—36, Berkeley Square and Elmwood, St. Peter's, Kent—private telephone wires run direct into his principal offices, so that he can transact business and edit papers from his library or bedroom. All the leading English and foreign newspapers are delivered at his house. Before rising in the morning he acquaints himself with the news and comments of the day. He may not leave his bedroom until ten or eleven o'clock, but by that time he has got through a great deal of work. At night, from ten to eleven, he usually does a solid hour's dictation. He has two private secretaries—Mr. R. Nicholson (who has spent three years in India, and accompanied Mr. Harmsworth on his recent trip thither) and Mr. G. A. Sutton.

Mr. Harmsworth is a frequent contributor to his various journals, and directs the policy of both the *Daily Mail* and the *Evening News*. He and his brothers have the reins of their business well in hand, and allow no department in

any of their publications to get beyond their reach. When in town Mr. Harmsworth usually visits his offices every day. If he chose, he could of course soon free himself from all business responsibilities and live like a prince for the rest of his days. But he thoroughly enjoys helping to drive the big team and keeping it ahead of every rival. As to his health, Mr. Harmsworth's own account is that it is "good, but not too good." He sleeps well, but is apt not to take enough exercise and holiday. Yet he scarcely looks his age, whilst in spirit he is ten years younger. His brain literally overflows with striking ideas on all sorts of subjects. Within the space of a few minutes he will touch on the most diverse themes, and with reckless prodigality throw out suggestions for dozens of articles. He is a man of very strong convictions, and has decided opinions about the position of this country, believing that we are in danger of losing our industrial and commercial pre-eminence.

Mr. Harmsworth is passionately fond of travel. He has fished in almost all parts of the world; he has caught tarpon, the largest fighting fish that swims, in the Gulf of Mexico, and mahseer in India. He owns several fishings in England. He is partial to experiments and more or less hazardous enterprises—as witness the Jackson-Harmsworth Arctic expedition, on which he spent some £30,000. Having no children, and desiring to spend his money to advantage, he is now looking out for some practical scheme, the carrying out of which would benefit the people. His ambition does not run in the direction of building palatial residences. Before he was twenty he saw many of the great houses of Europe, and has no desire to add to them. Hitherto he has been content to adapt existing buildings to his domestic requirements. Although his town house (which is next to Lord Rosebery's) has been completed only a few months, it is quite free from any distressing appearance of newness. It of course contains many treasures, but everything is in perfect taste, proportion, and harmony.

The Harmsworths' phenomenal success is not to be explained by any one "secret"; there are many contributing factors. Perhaps the chief are the brothers' unanimity of mind and affection, and their knowledge of human nature. They not only know exactly what the public wants; they also know how to get the best out of those who can supply it. Mr. Alfred Harmsworth in particular has studied the science and art of newspaper and periodical production in all parts of the globe. Every new Harmsworth venture is carefully considered beforehand; when necessary and practicable, experiments are made, and every conceivable precaution is taken against failure. Undoubtedly the system of profit-sharing in vogue in the Harmsworth establishments has greatly contributed to their prosperity. Every worker in the concern has or can easily obtain a direct share in the business, and the possibilities for a young man of brains and perseverance are practically unlimited. If any member of the staff has a good idea, the firm will work it for him and make him part-proprietor.

Passing through Messrs. Harmsworth's ten large establishments, one cannot help noticing the fraternal, cheerful spirit that pervades them. The strong attachment that exists between the brothers seems to have extended to the whole staff, who are like a huge, happy, harmonious family. Every Friday evening employers and employed meet for social intercourse and recreation. Every member of the staff is welcome, and six or eight billiard tables are provided. At these gatherings you may meet aristocrats and socialists, Tories and Radicals, University graduates and Board-school boys, proprietors and editors, clerks and printers, all mixing together without distinction. The employees run a little weekly illustrated organ called *The Cue*, for their own gratification and amusement.

Only one who has examined for himself can form an adequate conception of how extensive and complex is the Harmsworth organisation. The business has rapidly outgrown one building after another. The first number of *Answers* was issued from a small room on the first floor of 26, Paternoster Square, divided by a matchboard partition into editorial and publishing "departments," the rent of which was fifteen shillings weekly. Within a year a move was made to a much larger office, 108, Fleet Street. By the end of 1892, four and a half years from the start, still more room was necessary, and 24, Tudor Street, a corner block, became the headquarters. In addition, offices or printing works have had to be opened in Whitefriars Street (where is situated the Geraldine Press, named after the Harmsworths' mother), Carmelite Street, Temple Chambers, and New Bridge Street. The firm is always striving to improve its mechanical equipment. Mr. Harmsworth has scoured the earth in search of the latest and best newspaper appliances, and their agents are always on the outlook to test the newest developments. They use extensively the Linotype and Empire typesetting machines, finding them a great improvement on hand-composition. They make their own printing ink, and have completed arrangements by which they can manufacture paper whenever they wish to do so. Their paper-pattern-cutting department is the second largest in the kingdom.

Although Messrs. Harmsworth's machinery scarcely ever stops, the mechanical difficulty of getting done rapidly and well the vast amount of printing necessary increases from week to week. The *Daily Mail*, for example, is printed in four different buildings, requiring for its production, not only the costly and up-to-date machinery originally provided for it, but also all the plant of the *Evening News* and the *News of the World*. Last year Messrs. Harmsworth secured from the Corporation of London the lease of a large piece of land on the Thames Embankment, fronting on Carmelite Street and Tallis Street, for the erection of printing works for the *Daily Mail* and *Evening News*, and editorial offices. When completed it will be the best-equipped printing establishment in the world. The architect is Mr. Herbert O. Ellis, of Fenchurch street; the builder is Mr. Howell J. Williams. The new works, including machinery, will cost nearly £200,000. The annual ground rent is £4,000. Some of the printing plant is now in position; the machines will be running before the end of the year, and it is expected that by next May all the work will be completed and the building occupied. For the periodicals another large building is being erected on the opposite side of the river, in Lavington Street, Southwark, at a cost of £40,000.

The most erroneous statements about the Harmsworths and their undertakings appear from time to time in the papers,

(*Continued on page* 97.)

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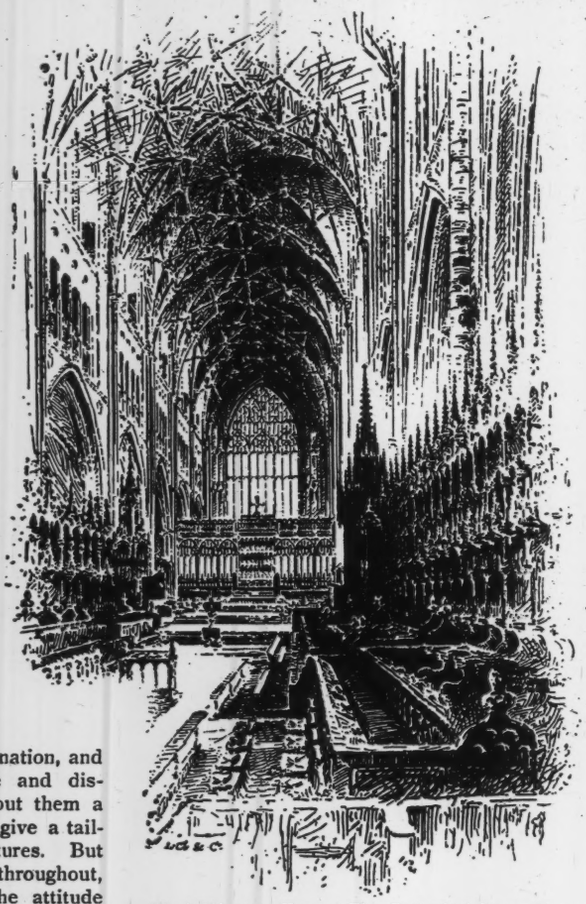

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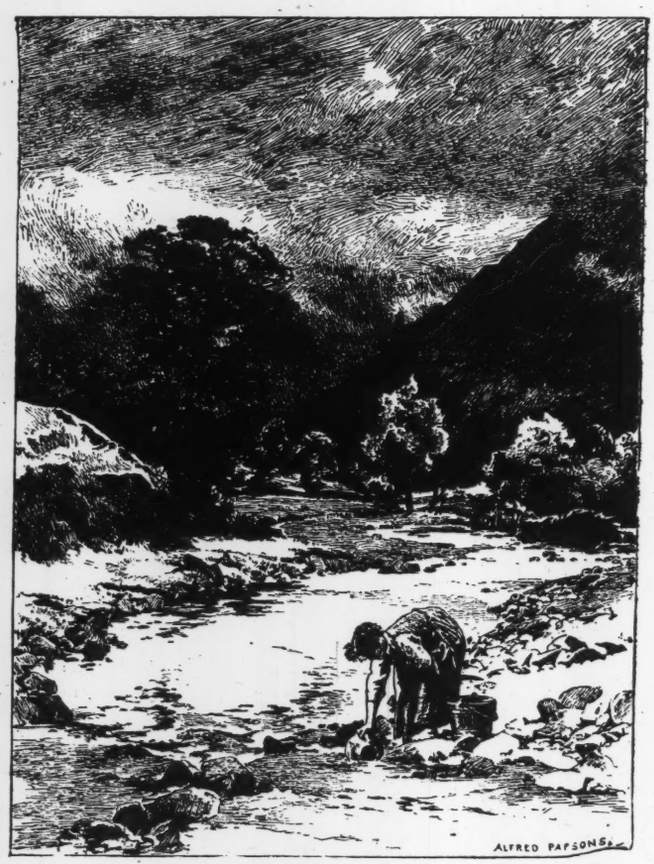

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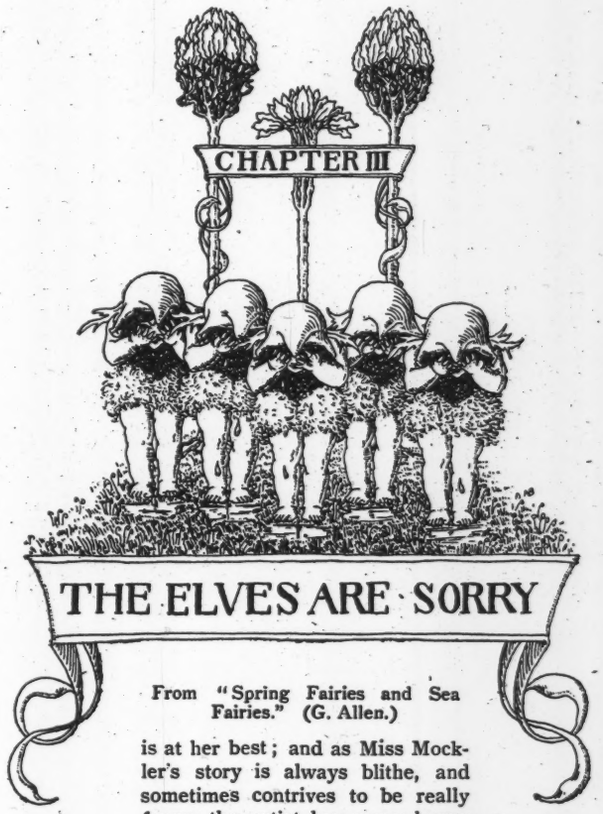

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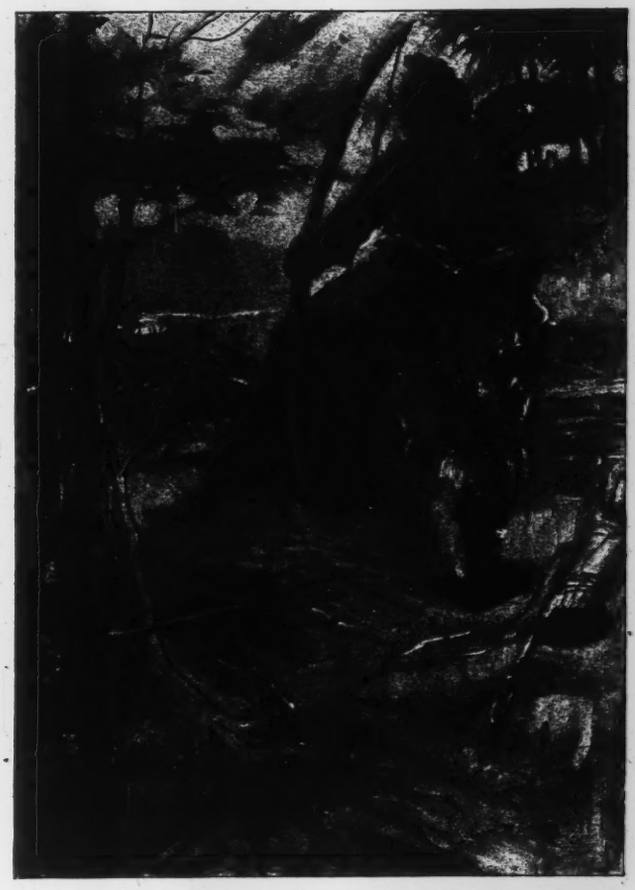

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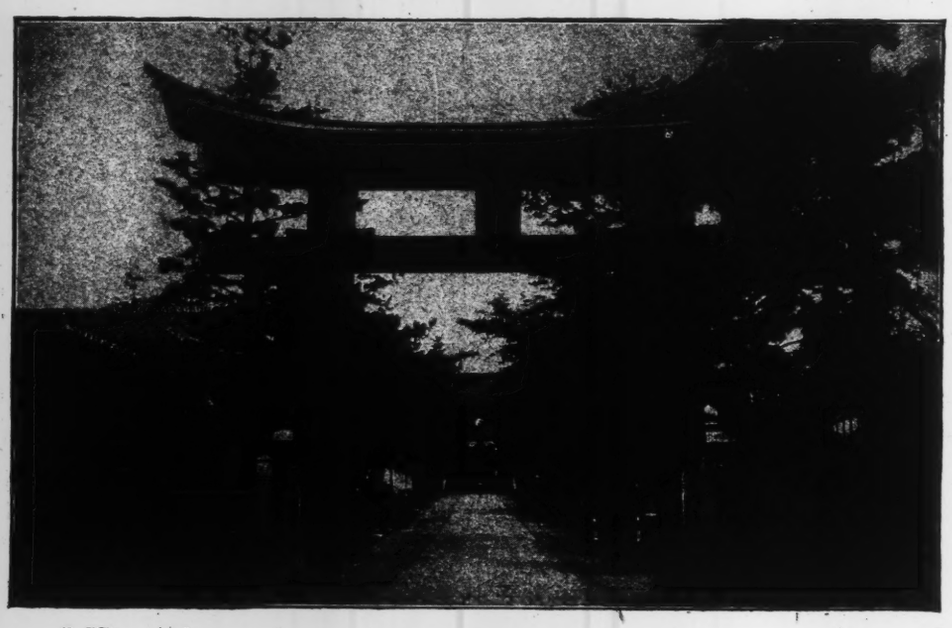

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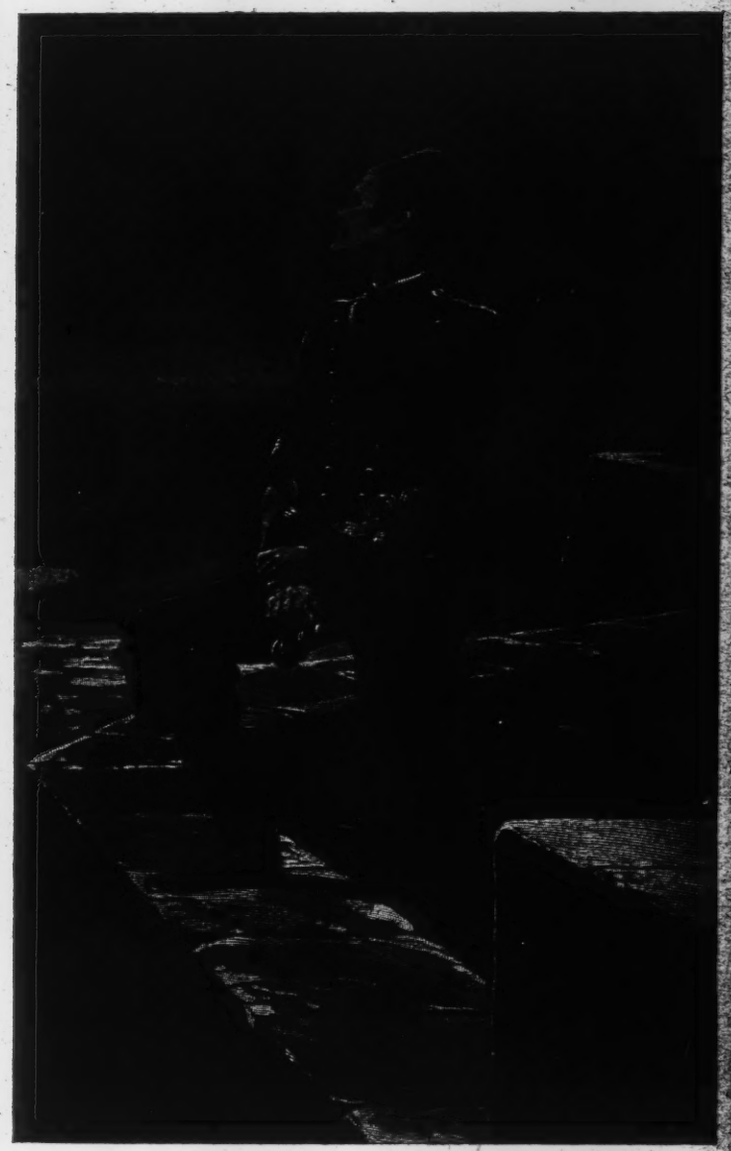

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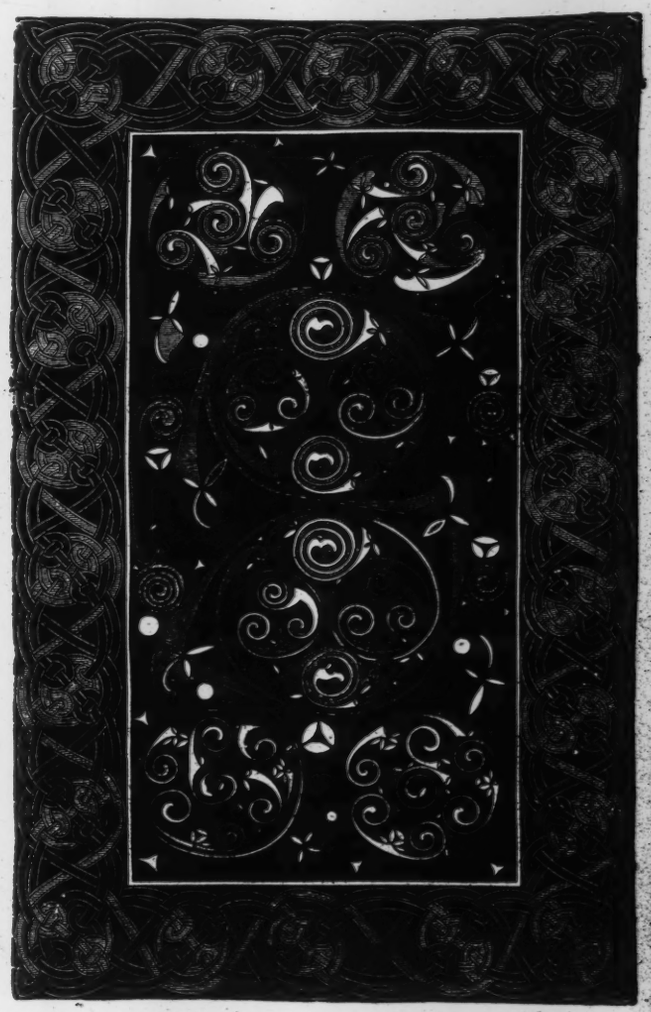

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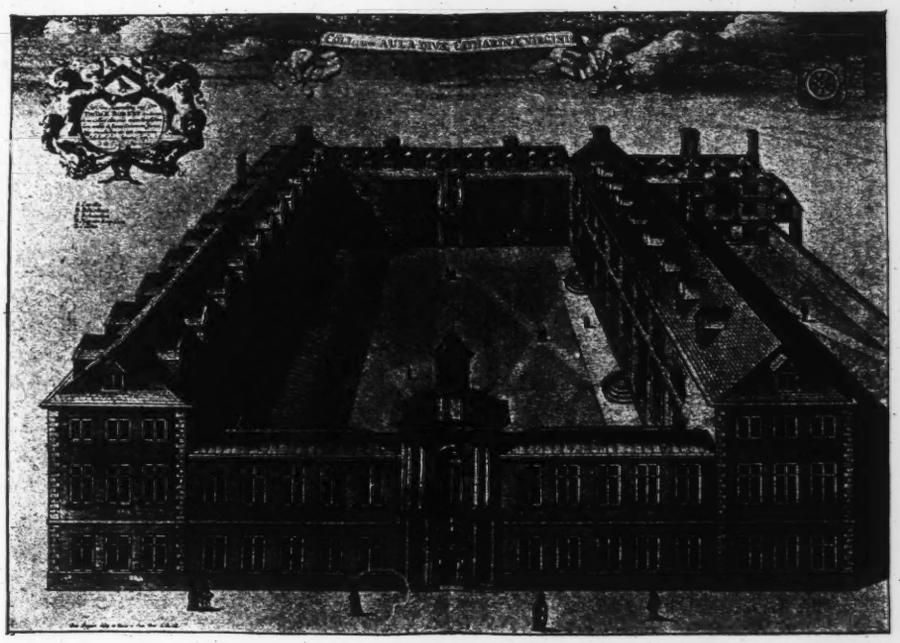

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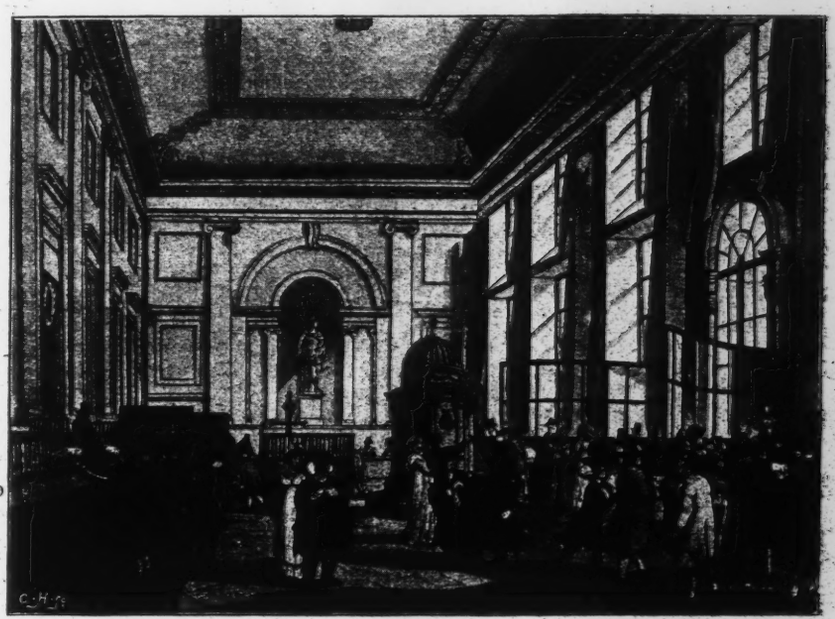

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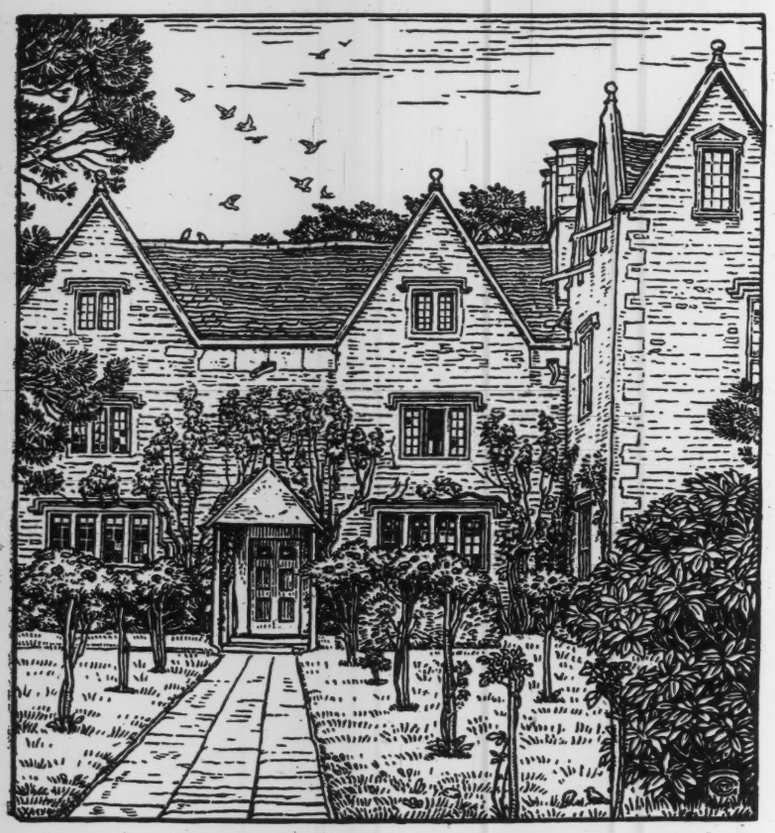

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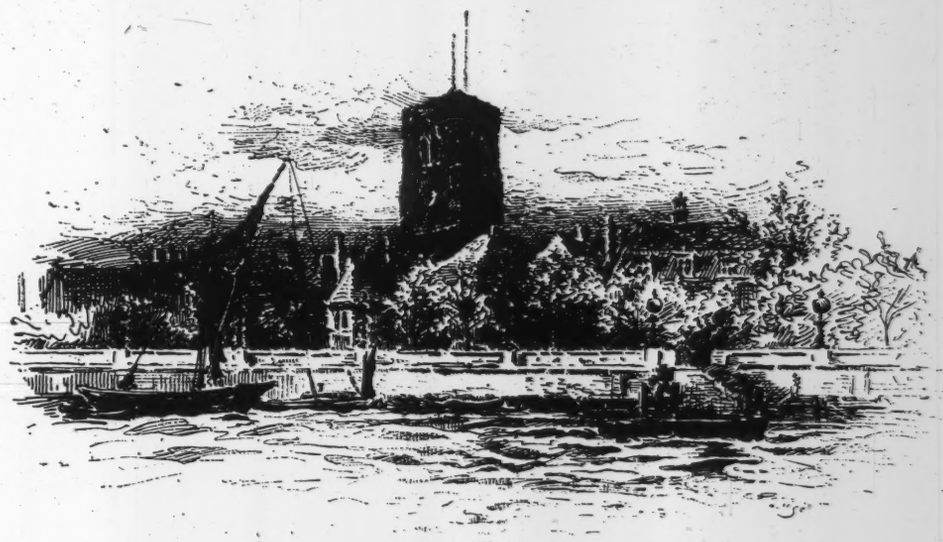

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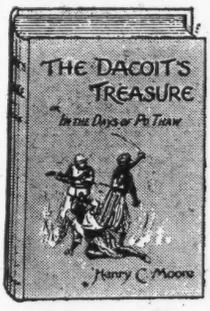

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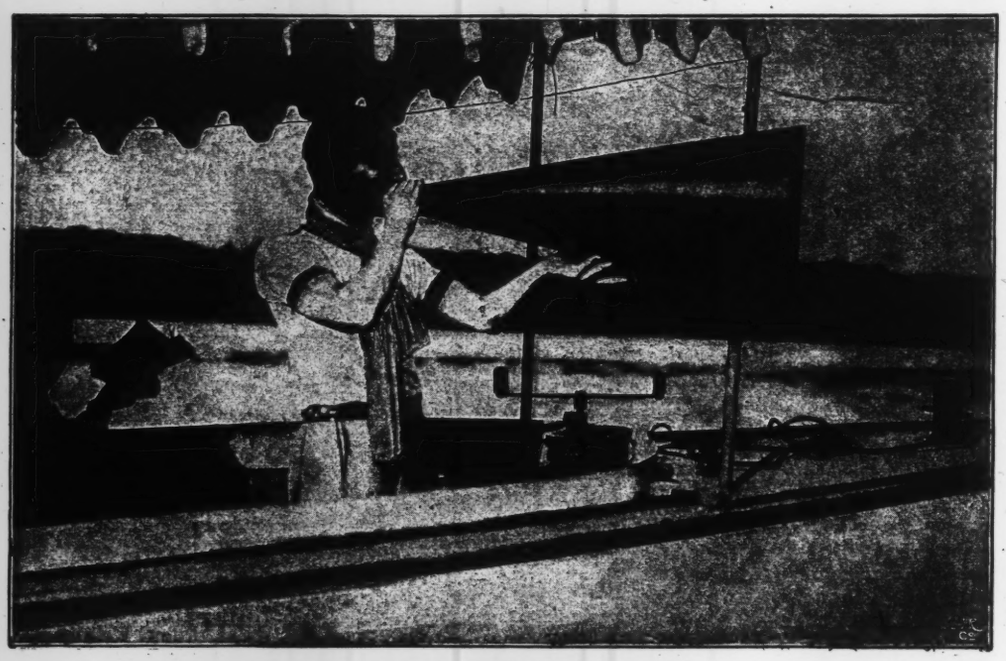

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(*Continued from p.* 68.)

especially in America. Recently Mr. Harmsworth has been both amused and annoyed by statements that he intends to start a number of provincial dailies—in fact, to cover the whole country with a network of daily newspapers. A paragraph stating that the firm intended to bring out a new daily in Manchester brought them 600 letters in one day. (By the bye, the daily average of the letters received in connection with the various Harmsworth undertakings in London is somewhere between 7,000 and 10,000. They are dealt with by a special department in the General Post Office, and delivered by cart-loads.) At present Mr. Harmsworth has absolutely no intention of commencing any more daily papers anywhere. Preparations *are* being made for the production of a number of important weeklies and monthlies. The next half-year will see the commencement of the long-expected Harmsworth monthly magazine, which, in certain respects, will be quite different from any existing periodical. A second monthly is also in contemplation. A weekly high-class newspaper will be issued at no distant date, probably at a penny, and arrangements are being completed for the publication of five other weeklies. The firm has no intention, at present, to publish books.

When I asked Mr. Harmsworth to mention some of the essentials of success in journalism, he said:

"I believe in hard work, but hard work is not enough. Many people work with their eyes on the ground. I believe in travel. Our young men don't go abroad enough. I attribute our family success in no small measure to the fact that all my brothers and I have travelled extensively. I believe that half the journalistic notions of what the public wants to read are wrong. They are largely based either upon old-fashioned tradition or upon the journalist's personal tastes. I believe the public is a far better critic than is usually imagined. And I do not believe that any amount of advertising will keep up a bad thing. I believe that the public does not care one iota either way about size; if anything, a small journal is preferred to a big one. It is a broad principle of our business never to compete in size with anybody. More money has been lost in journalism on the theory that the public wants bulk than on any other theory. What the public wants is quality, character, individuality. The American public is quite different. Americans must have bigness in journalism as in everything else. I believe that price has very little to do with the success of a publication. Twopence is supposed to be an unpopular price for a periodical, but people will as readily pay twopence as a penny, so long as you give them their money's worth of originality and character.

"I believe the attractions of illustrated journalism are enormously overrated. Some years ago, in *Answers*, we put the question to the vote, and an overwhelming majority were against illustrations. Similarly, I believe the value of coloured illustrations is grossly exaggerated. Some good people used to think that if you could only produce a paper with coloured illustrations, there would then be little more for journalists to do. Well, we issued several coloured papers as tests, and the results did not encourage us. People are attracted by the *incident* of a picture. The coloured picture of 'Wilson's Last Stand,' issued by *Black and White*, sold by hundreds of thousands, but it was the incident that sold it. In the same way, the coloured picture of Her Majesty in 1837, issued with our 'Sixty Years a Queen,' had a gigantic sale. Why? Not because it was coloured, but because it was a picture of the Queen.

"I believe party journalism to be practically dead. Surely no man of independent mind who wanted a sound opinion on a political question would think of consulting an avowed Tory or Radical organ. I attribute the success of the *Daily Mail* largely to its independence. We are always talking straight to the public—giving it plain and sometimes unwelcome truths. Lately, in a series of articles entitled 'Marching Backward,' we have been showing how much behind other nations we are in many respects. We have had literally thousands of letters from readers of the *Daily Mail*, saying they have given up old-fashioned party organs in favour of a paper that thinks for itself. And we frequently print signed articles or interviews in direct opposition to our own views."

Mr. Harmsworth believes that large advertisements have a most detrimental effect upon a daily paper, holding that big prices from advertisers do not compensate for the loss of circulation. The journal of the future may be small and compact, but not, he thinks, in our time. The magazine shape has many disadvantages, and the mechanical difficulties are enormous. He remarked, in response to a question, that English newspapers are not developing much on the lines of American journalism, whilst the better kind of American journalism is developing on our lines."

Mr. Harmsworth has been surprised to find how little the average British journalist knows of newspaper developments in other countries. "In many matters the French are a long way ahead of us. Even in Spain I have learned a good deal. Japan has the very latest improvements. One office issues a daily paper, with morning and successive evening editions, containing the very latest news up to the time of going to press, and a splendid Sunday edition, with coloured pictures printed by the very latest American presses.

"I believe there is still room for very great development in journalism. I am sure it will be an increasingly well-paid occupation for young men. The profession is far from overcrowded. The expansion of our family business, which I consider is merely in its infancy, is only limited by the number of men available. I am always looking out, continually reading stories and articles and tracking writers. Friends at the Universities use their eyes for me." Mr. Harmsworth has unbounded belief in the capacities of *young* men. "We rarely engage anybody who is over twenty-one."

THE JOURNALIST.

THE STAFF OF THE *DAILY MAIL*.

Mr. Harmsworth is himself editor-in-chief of the *Daily Mail*, and occasionally writes the leader. The managing editor is Mr. S. J. Pryor, an Englishman, aged thirty-one, who had twelve years' experience in the United States, in the course of which he was "City editor" of the *New York Sun*. The *Mail* is perhaps the most rigorously sub-edited paper in the world. It has six sub-editors, who boil down all copy, including telegrams,

to the lowest possible minimum. The news editor is Mr. Lincoln Springfield, who for three years held a similar post on the *Pall Mall Gazette*. Mr. G. W. Steevens, who also was formerly on the *Pall Mall Gazette*, is chief descriptive writer. Aged twenty-seven, he is one of the most brilliant young writers in England, and his "Naval Policy," "The Land of the Dollar," and "With the Conquering Turk" (the two last-named originally appearing in the *Daily Mail*), have brought him deserved fame. Mr. Charles Hands is another leading descriptive writer, also an old *Pall Mall Gazette* hand. The chief political writer is Mr. Arthur Pollen, who, like Mr. Steevens, had a brilliant Oxford career. The initials, "G. A. B. D.," with which readers of the *Mail* are pleasantly familiar, belong to Mr. Dewar, the Parliamentary writer—another young Oxford man. The literary editor is Mr. Robert Leighton. Mr. W. E. Henley is one of the latest additions to the list of reviewers. Among the regular literary writers are Mr. Ernest E. Williams, author of "Made in Germany," and Mr. Max Beerbohm, who usually signs. Mr. Q. H. Mellish attends to sporting matters, and Mr. C. E. Rose to finance. Mr. Addison Bright, for some years editor of *The Theatre*, is dramatic critic. "Phœbus," the writer of "Green Room Gossip," is Mr. Boyle Lawrence, formerly of the *Sun*. The art critic is Mr. Gilbert Burgess, son of the R. A. who has just died. Most of "My Social Diary" (signed "On-Looker") is written by Mrs. F. Harcourt Williamson, who used to do "Belles Lettres" in the *World*. Mr. S. J. Summers is responsible for the "Daily Magazine," one of the most popular parts of the paper, advertisements there fetching a higher price than on any other page. "Lady Charlotte," who furnishes "Woman's Realm" and keeps a sharp eye on the fashions, is Mrs. Howarth. Maurice Greiffenhagen, Louis Wain, and other well-known artists frequently contribute original drawings; good sketches are accepted from anybody. "Church News and Notes" is considered a most important feature. Great pains have been taken to secure first-class foreign correspondents, Mr. Harmsworth having himself appointed most of them on the spot. Travelling correspondents are a special feature, and in this capacity notable work has been done by Mr. Steevens, Mr. Henry Savage Landor, who recently thrilled us by the narration of his experience in Thibet, and others. Mr. Harold Harmsworth is at the head of the business department, his manager being Mr. J. Hood Lingard—one of the few middle-aged men to be found in the Harmsworth circle.

THE STAFF OF THE *EVENING NEWS*.

Mr. Kennedy Jones, who has made his mark as editor of the *Evening News*, is a keen, imaginative Scot, aged thirty-three. He came from the *Birmingham Daily Mail* to the London *Morning*, and afterwards joined the *Sun*. When the *Evening News* was at its lowest ebb, he obtained the option of purchase, which he offered to Messrs. Harmsworth, conditionally upon his receiving a share. This was gladly given, and Mr. Jones has now large interests in both the *News* and the *Daily Mail*. Mr. Harmsworth considers him the best news editor and news organiser in the kingdom. His chief assistant is Mr. W. J. Evans, who also hails from Birmingham. Before joining the *News*, he was on the *Star*. He is a journalist of great ability, and Mr. Kennedy Jones took him with him when he went down to Portsmouth to reorganise the *Southern Daily Mail*. Mr. Boyle Lawrence is dramatic critic. The front page is in the hands of Mr. G. A. B. Dewar, who had charge of it under the old regime. It will be noticed that to a very slight extent the staffs of the *Mail* and the *News* overlap. "Milo," sport editor, is Mr. H. D. Goatley, a well-known figure in sporting circles. "Woman's World" is conducted by Miss Vince, who belongs to a well-known Birmingham family. The business manager is Mr. John Cowley, Mr. Harold Harmsworth taking general oversight.

OTHER HARMSWORTH PAPERS.

The *Portsmouth Mail* is edited by Mr. Horniman, and the *Glasgow Record* by Mr. A. R. Legge. *Answers* is edited by Mr. Alfred Harmsworth, assisted by Mr. Hildebrand Harmsworth (who also has charge of the *Comic Home Journal*), and Mr. M. Randal Roberts; *Home Chat* by Mr. Leicester Harmsworth, assisted by Miss F. Bown; *Sunday Companion*, *Sunday Stories*, and *Home Companion* by Mr. Hartley Aspden; *Illustrated Chips*, *Home Sweet Home*, and the *Heartsease Library* by Mr. G. Heath Cantle; *Forget-Me-Not* by Mr. Hugh Tuite; *Rambler* and *Cycle* by Mr. Charles P. Sisley; *Comic Cuts* by Mr. Houghton Townley; *Funny Wonder* by Mr. Percy Bishop; *Halfpenny Marvel* by Mr. G. H. Garrish (son of sub-editor of the *Globe*); *Union Jack* by Mr. E. H. Goddard; *Pluck Library* by Mr. J. H. Pym; *Boys' Friend* by Mr. Hamilton Edwards; and *Fashion Novelties* by Mr. H. Dubbs. Mr. Harold Harmsworth is business manager. Editors receive a commission on the sale of their papers, and they conduct them pretty much as they choose, so long as they do not run counter to the known opinions and ideas of the firm.

NEWS OF THE MONTH.

We have the best authority for contradicting the current rumour that Mr. Massingham's and Mr. Norman's connection with the *Daily Chronicle* is about to be severed.

Although Mr. Barry Pain, who for some weeks past, at the joint request of Mr. Jerome and the board of directors, has had charge of the paper, has not yet been formally appointed editor of *To-Day*, there is little doubt that the existing arrangement will become permanent.

Mr. Passmore Edwards being desirous of lightening his responsibilities in connection with the *Echo*, a private company is being formed to take over the property. We understand that Mr. Thomas Lough, M.P., will assume editorial charge of the paper, and that he proposes to conduct it on vigorous, progressive, and independent lines.

Mr. Sidney Low's resignation of the editorship of the *St. James's Gazette* is not due to any difference with the proprietors, nor is any change in the policy of the paper impending. Having been in the editorial room for thirteen years, he desired a change, and purposes starting early in the year on a holiday trip to America and possibly to India. Mr. Low has no intention of dropping out of London journalism, and the statement that he has "severed his connection" with the *Gazette* is not strictly correct. On his return from abroad he expects to contribute largely to it, and he will also be closely connected with the *Standard*, for which he used to write years ago.

Mr. Hugh Chisholm, who succeeds Mr. Sidney Low in the editorial chair of the *St. James's Gazette*, is about thirty-five years of age. The son of Mr. H. W. Chisholm, at one time chief clerk of the Exchequer, he was educated at Felsted and Oxford. He took a leading part in the Oxford Union discussions, and was one of the keenest debaters on the Radical side. He was called to the Bar at the Middle Temple in 1892. He has been on the staff of the *St. James's* for over five years.

Mr. J. B. Frith, B.A., editor of the *Lancashire Daily Post*, Preston, has been appointed to a position on the editorial staff of the *Daily Telegraph*. He removes to London early in the new year.

A recent new appointment in the *Morning Post* office is that of Mr. R H. B. Read, who has been successfully acting as managing editor of a Maidstone paper, and will join the sub-editorial department at Wellington Street.

A forthcoming journalistic change of some interest is the conversion of our contemporary *India* from a monthly into a weekly. The editor of *India* is Mr. Gordon Hewart, B.A., a Bury man, who came from Oxford to the editorial staff of the *Star*. Mr. Hewart still writes for the *Star*, which may account for its being so well informed on Indian questions of the day.

Mr. Vero Shaw, who is a prominent member of the staff of the *Morning Advertiser*, and a specialist on all matters pertaining to horses and dogs, is at present in New York on the business of an impending horse-show.

Scots in London have now a national journal in the new monthly, the *London Scotsman*, which opens with an article by the Duchess of Sutherland.

The Metropolitan Welshmen already have a journal, printed in their own language, in the *London Kelt*, a weekly paper conducted by Mr. Llewellyn Williams (B.A. Oxon., barrister-at-law), who, until his professional duties became too onerous, was chief sub-editor of the *Star*.

Mr. Frank Hird, a well-known contributor to *Black and White* and the *Ludgate Monthly*, is about to winter in Rome, where he will act as representative of the *Morning Post*. Mr. Hird received his early journalistic drilling in the office of the *Star*.

Mr. E. R. Thompson has just resigned an appointment on the sub-editorial staff of the *Star* to proceed to Yokohama as assistant editor of the *Japan Mail*.

We understand that the new contract for the Parliamentary Debates (Hansard) runs from 1898 to 1902.

Mr. W. B. S. Smith, late of Lincoln College, Oxford, has become London correspondent of the *Barrow News*.

Mr. Walter Cornish, who has been associated with the *Evening Herald*, Ipswich, since its commencement, has been appointed managing editor. He is a brother of the secretary of the Institute of Journalists.

A complimentary banquet was given at Leeds on November 6th to Mr. Stephen Parkinson, who is retiring from the *Yorkshire Post* after twenty-eight years' service (twenty-two as chief reporter). Nearly eighty journalists were present. Mr. H. J. Palmer, editor, who presided, said he proposed to ask Mr. Parkinson to write the history of the *Post*. Mr. W. Leighton succeeds Mr. Parkinson.

Sir T. Wemyss Reid, managing director of Cassell and Co., Limited, and editor of the *Speaker*, has joined the Board of Directors of the *Leeds Mercury*. Mr. T. Riach, the recently appointed editor, has also been admitted to the directorate. Sir T. Wemyss Reid was formerly editor of the paper.

Mr. John Owen Jones, who hails from Cardiff, and was formerly connected with the *Merthyr Times*, has been appointed acting editor of the *Nottingham Express*.

Mr. Alfred H. Fletcher, assistant editor of the *North Star*, the halfpenny morning paper at Darlington, has been appointed editor in place of Mr. H. F. Patterson, who is devoting all his energies to his new paper, the *Middlesbrough and Stockton Evening Telegraph*. Mr. Fletcher has written two stories on industrial life.

Mr. G. D. Goman, who for the past two or three years has edited and managed the *Hampshire Observer* at Winchester, is resigning his post at Christmas.

Mr. Frank Barkley Copley, of the editorial staff of the *Evening World*, New York, has just concluded his first visit to London.

Mr. Samuel Gosling, of the *Ipswich Journal*, has declined an invitation to the *Southern Mail*, and has accepted the position of business manager of the *North Star*, Darlington. There were 300 applicants for the post.

Mr. W. T. Cox, reporter on the staff of the *Bury and Norwich Post*, Bury St. Edmunds, has been promoted editor and manager, vice Mr. G. A. Manning, resigned.

Mr. William Beardsley, well known in the Midlands, where he edited at one time the *Walsall Free Press*, has lately taken the secretaryship of the Dewsbury (Yorks) Liberal Association. Mr. Beardsley is distantly related to Mr. Aubrey Beardsley, the artist.

It is said the proprietors of one of the Newcastle dailies are contemplating bringing out an evening paper. There are now three morning papers and two evening ones in Newcastle. The addition of another would place the city ahead of all others of anything like the same population in regard to the number of its dailies.

Mr. Joseph Graham, after ten years' connection with the *Liverpool Mercury*, has joined the editorial staff of the *Manchester Guardian*.

Important improvements are being made in the *Birmingham Daily Gazette* premises.

Two of the oldest members of the reporting staff of the *Birmingham Daily Mail*, Mr. W. Unite Jones, the chief reporter and sporting editor, and Mr. W. J. McAleece, who had been connected with the *Mail* ten and sixteen years respectively, have resigned. The vacancies have been filled by Mr. G. Haydn Bywater, of the *Wolverhampton Evening News*, and Mr. S. Wakefield, formerly of the *Worcestershire Echo*. Mr. W. J. Jamieson, assistant editor, is seriously ill, and his position is being temporarily occupied by Mr. W. H. Garbutt, of the *Daily Post*.

SCOTLAND.

Messrs. Harmsworth Brothers have decided not to entertain proposals made to them for starting a daily paper in Aberdeen.

Mr. D. A. McGillivray, M.A., Aberdeen, who since 1892 has been connected with the *Aberdeen Free Press*, chiefly in the capacity of a sub-editor, has joined the sub-editorial staff of the *Nottingham Daily Express*.

The proprietors of the *Dundee Advertiser* and *People's Journal* have just appointed Mr. Carr, who has been for a short time at the head office in Dundee, to attend to their interests in Inverness and the north.

Mr. Robert M. Hacket, *Aberdeen Free Press*, has been appointed chief reporter of the *New Zealand Herald*, Auckland.

Mr. Frank Robertson, Aberdeen, has received an appointment on the sub-editorial staff of the Bradford *Evening Telegraph*.

At a leave-taking dinner given to Mr. Neil Munro, who is severing his connection with active journalism in Glasgow, he was presented with a gold watch and a writing-desk. On the *Glasgow Evening News* Mr. Neil Munro's leaderette and note-writing work is now undertaken by Mr. D. Hodge, author of the parody of Mr. Le Gallienne's "Quest of the Golden Girl."

Mr. C. A. Cooper, editor of the *Scotsman*, is at present in working harness. For several winters he has taken long trips abroad.

A new athletic paper is about to be started in Glasgow.

IRELAND.

Mr. John Hooper, editor of the Dublin *Evening Telegraph*, died on the 20th November, after a short illness. Mr. Hooper was one of the most popular journalists in Ireland, and his death is widely regretted. He was for some years, while editor of the *Cork Herald*, member of Parliament for South-east Cork, and received the hospitality of Mr. Balfour, in one of the Irish prisons, for publishing reports of "suppressed" branches of the National League. The Archbishop of Dublin, Dr. Walsh, paid the late Mr. Hooper a great compliment, by having the remains brought to the Cathedral and a Requiem Mass celebrated.

NEW BOOKS.

MRS. BROWNING'S LETTERS.*

There must be readers so fascinated by the personality revealed in these letters that they would not willingly miss one page out of the closely-printed volumes, and I am one. But others coldly interested in Mrs. Browning's life as a chapter of literary history rather than attracted by her as a woman, may complain that some things are repeated at least too often for purposes of information, if not too often as indicating the place they held in her thoughts and desires. It is the only criticism that can fairly be brought against Mr. Kenyon's competent editorship.

She was not one of the great letter-writers, but she was a great human being, and the style of her correspondence was good enough to express that. Like all in whom life burns with quick ardour she made mistakes. Her letters do not permit you to forget these; she made them so bravely, so openly, with all the force of her generous and very persistent nature She loved the marvellous, and endured the inanities of spiritualistic phenomena for her undying faith in revelations to come, of which these, she believed, were the first lisping words. That they were inanities she always recognised.

Elizabeth Browning needs no apologia. But a life like hers, so unworldly, so recklessly sincere, so impatient, needs defenders. The sharpest criticism she has experienced has been on account of her enthusiasm for Louis Napoleon. We are wiser now, knowing his later career. Perhaps she was not very sharp-sighted even for her day, though many another shared her views, only uttering them less fervently. In this regard it is far too much forgotten that she was practically an Italian at the time, seeing misery at close quarters, and therefore less keen for an ideal settlement such as comfortable sympathisers in England dreamt of than for some immediate relief. Napoleon's action meant such relief to thousands of practical and patriotic Italians before Villafranca. There was never anyone less capricious than Mrs. Browning, and, as everyone knows, she explained even Villafranca in her obstinate and generous way. The "Great Deed was too great." It was this everyday nearness of misery that drove her, poet and idealist though she was, to admiration for compromising politicians rather than for dreamers with no help, so far as she could

* "The Letters of Elizabeth Barrett Browning." Edited, with biographical additions, by Frederic G. Kenyon. With portraits. Two vols. (Smith, Elder.)

"The Complete Works of Elizabeth Barrett Browning" With portrait. 7s. 6d. (Smith, Elder.)

see, for the needs of the moment. Had she lived in England, and loved Italy, she would have been a disciple of Mazzini. In Italy, seeing the distress, her allegiance was given to Cavour. Her poet's nature is more clearly reflected in her attitude to France and to her own land. She felt for France, the country of brave experiments, all the intellectual enthusiasm one of her temperament was bound to feel. At England she girded bitterly, in spite of her love, because it never gave the whole of itself, but made stiff bargains even while preaching a crusade.

There are other points, too, where she craves not defence but understanding. Morbid she was called, and she knew it, for her shrinking from the very name of some sad things in her life. The friendliest might not hint at them. Each grace, each virtue has its price; and that was what she paid, and what her friends paid, for the perfect delicacy that distinguished all her dealings with men and women. Sensitiveness has two sides, and a rare joy and ardour of life were hers in compensation for much pain.

Literary criticisms form but a small part of the letters, and her judgments were not more infallible than those of other cultivated persons by nature appreciative rather than critical. There are several interesting and variously true characterisations of distinguished people; but of George Sand, as she saw her, she has given a notable picture. "She seems to live in the abomination of desolation, as far as regards society—crowds of ill-bred men who adore her *à genoux bas* . . . crowds of the ragged Red diluted with the lower theatrical. She herself so different, so apart, as alone in her melancholy disdain. . . . A noble woman under the mud, be certain. *I* would kneel down to her, too, if she would leave it all, throw it off, and be herself as God made her. But she would not care for my kneeling; she does not care for me." And no distasteful truth nor calumny about George Sand ever shook this faith in her great nature.

As a thinker, Mrs. Browning was not systematic, but she was stimulating and suggestive. To name but two instances: there is much to be gained from an examination of her description of herself as "mystic and realist," and of her hint of great thinking being involved in ideality of any kind. But whether her judgment was shaky or not, its defects never came from self-interest. From first to last in these letters there is nothing petty, nothing that is not pure and magnanimous; and of what other correspondence can one say as much? Her tender, sensitive verse, her shrinking habits, and her life-long ill-health, have given rise to the notion of a timid and dependent nature. This is only true as regards her affections. Her mind was peculiarly self-reliant. "I never wrote to please any of you, not even to please my own husband. Every genuine artist in the world (whatever his degree) goes to heaven for speaking the truth." Her independence is shown by her early and fervent recognition of Browning's power, of which there is much interesting evidence. And it must be remembered that though her husband liberated her into sunshine—and these letters are a great monument to his exquisite tenderness and devotion—yet her character, and her opinions, too, were formed before her marriage. Brought up under narrowing, enervating influences, leading for many years a secluded invalid's life, she fought her way to that freedom from prejudice which is not learnt in Bohemia, but springs out of a wholly generous nature. She was a liberal by instinct; there is no other kind of liberal. No sentimentalist, many of her opinions were very unpopular, and would be so now. I have no space to quote a passage, remarkable considering its date, forty years ago, in which she speaks of the enthusiasm for Florence Nightingale, an enthusiasm she shared, but which did not prevent her from criticising some of the noble woman's admirers. To give an extract would be to wrong her; and her criticism was as true as it was daring then and as it would be unwelcome even now. Soft and womanly as she was in her verse and her life, you find her always ranging herself with the pioneers, with the ardent and the spirited. And this not merely in her youth. But then her youth was perpetual. She was forty-seven and fragile when she said, "I, for my part, never felt younger. . . . Be sure that it is highly moral to be young as long as possible. Women who throw up the game early (or even late) . . . . are a disgrace to their sex, aren't they now?" She was near her death when she wrote, "When there is no longer any growth in me, I desire to die—for one. And at present I by no means desire to die."

Almost simultaneously her poems appear in an excellent popular edition, for the first time complete, save for the early version of the "Prometheus," which she wished suppressed. They are arranged in chronological order, and they should be read with the letters. Not that the best of them need a commentary. No one could think Elizabeth Browning's poetry was a mere elegant recreation. But none of us can altogether realise how it was wrung out of the pangs and hopes of burning hours till we have read and been stirred by these ardent, fighting, generous letters to her friends. A. M.

TWO ANTHOLOGIES.*

The lovers of poetry are rarely blessed to receive in one week anthologies from the hands of two such masterly critics as Mrs. Meynell and Mr. W. E. Henley. The inevitable comparison is interesting and not invidious. Much indeed the two collections have in common; they are alike the fruit of ripe and strenuous scholarship, and they are alike the achievement of independent and unfettered judgment. Both Mrs. Meynell and Mr. Henley are, as the former puts it, "quite sure about genius"—sure, not out of crude and untutored self-sufficiency, but upon the safe authority of adequate preliminary training. Choice, in these matters, must in the last resort be a personal thing, but the outcome of an impersonal process. At one, then, in their disciplined liberty from tradition, the two books in no respect clash; they reflect different and markedly individual temperaments; they are complementary. As a mere matter of structure, Mr. Henley's contains some four hundred pieces to half that number in Mrs. Meynell's; and Mr. Henley does, while Mrs. Meynell does not, explicitly accept the limitation of the term lyric. It is a more fundamental distinction, I fancy, that the two critics are somewhat differently interested. Take Mr. Henley's admirable definition of a lyric. "Lyrical," he quotes from Mr. Palgrave, "has been held to imply that each poem shall turn on some single thought, feeling, or situation"; and adds, "I would rather say that unless 'thought' *and* 'feeling' *and* 'situation' all are single, and all are present, and so present that in the final result 'feeling' shall oblige us to forget the others, or at least to consider them as chiefly essential to its triumphing expression, that result is not a lyric." Now I think that, consciously or unconsciously, Mrs. Meynell attaches greater relative importance, even when dealing with lyrics, than Mr. Henley does, to the element of thought in poetry. I gather this from her title, "The Flower of the Mind," not "The Flower of the Heart." And I gather it from the choice she has made of lyrics—the obvious lyrics once chosen—as compared with Mr. Henley's. Mr. Henley gives you a rollicking Restoration song of Jordan's or the passionate doggerel of Moore. Mrs. Meynell prefers those "fair and flagrant" things of Crashaw's, where a passion no less intense makes subtle music by mastering a crowd of images. Emotion, to suit her taste, must be sublimed and intellectualised; where Mr. Henley is content with impetus, she requires impetus dominated by art.

The very different bulk of the two collections works out into another marked distinction. Mr. Henley has room to be representative, and, in a sense, exhaustive. He can put in almost everything that especially takes his fancy. Mrs. Meynell, on the other hand, discriminates; she has pitched her standard very high, and will admit only the very best. Gray's "Elegy" is her touchstone; it is excluded, and anything that does not surpass it in the essential qualities of poetry is excluded also. And therefore you will use and commend the books for different purposes. Mr. Henley will show you the extraordinary width and variety of English lyric inspiration; Mrs. Meynell will point you to the extreme felicities, the highest heights which English poetry has ever conquered.

Leaving generalities, it may be of interest to indicate some of the directions in which each anthologist has broken away from the beaten track of the older anthologies. Mr. Henley devotes fifty pages to a liberal selection from the poetical and prophetical books of the English Bible. It is an interesting experiment, but perhaps an audacious one, for, lyrical as they are in inspiration, these unmetrical paraphrases of foreign poetry do not seem quite in keeping with the normal contents of the volume. And if they are introduced why should other passages of so-called prose-poetry be kept out? Mr. Henley's

* "English Lyrics: Chaucer to Poe." Selected and Arranged by William Ernest Henley. (Methuen.)
"The Flower of the Mind." A Choice among the Best Poems, Made by Alice Meynell. (Grant Richards.)

generosities to Alexander Scott, to Campion, to Jonson, to Herrick, are grateful; but surely four poems of Wordsworth do not keep the proportion of things, and one could wish that the chronological line had been drawn before instead of after the pinchbeck of Poe. Characteristic of Mrs. Meynell is her preference of the Caroline to the Elizabethan note. Crashaw, Lovelace, Marvell, Vaughan are liberally represented, Lodge and Greene very slightly, Breton not at all. Nor has Mrs. Meynell space to spare for much eighteenth-century verse, or for anything of Byron's except "The Isles of Greece." In another Anthology," she says, "a secondary Anthology, the one in which Gray's 'Elegy' would have an honourable place, some more of Byron's lyrics would certainly be found; and except this there is no apology." Wordsworth, however, returns to his proper lordship with twenty-one pieces, the largest number, save one, in the book. Neither anthologist does anything like justice to Donne; four pieces here, three there, are surely inadequate. As an editor of Donne, I observe with some amusement that Mr. Henley has been misled by a rival editor into printing as Donne's a composite poem, of which the three last stanzas are genuine, but the first, which has a different metre, is by another J.D., namely John Dowland. There is also a misprint of 1809 for 1849 on Mr. Henley's title page.

E. K. CHAMBERS.

THE AUTHORESS OF THE ODYSSEY.*

Boys, girls, and lovers of stories generally are nowadays well supplied with Christmas books, but it has been reserved for Mr. Butler to provide scholars with a most interesting specimen of this seasonable literature. Well known as the author of "Erewhon" and "Bishop Butler's Life," he has now produced a book which happily combines the merits of both those works. Fact and fiction, the grave and the gay, Homer and humour, are blended everywhere in captivating confusion, while the writer doubles the effect by an admirable affectation of earnestness. The way in which he attacks "the leading Iliadic and Odyssean scholars of England and the Continent" for "not one of them bringing forward a serious argument" against his theory, "though he has taken ample care that they should be informed concerning it," is excellent in its assumed gravity. Nor can anything be better than the irony with which he describes "the nightmares of Homeric extravagance which German professors have evolved out of their own consciousness," and then immediately records his own conviction that the Odyssey was written by a woman. The idea of earnest purpose is also well kept up in an abridgment, extending over eighty pages, of a translation of the Odyssey which the author has prepared, and which is written, not like that of Messrs. Butcher and Lang, "with a leaning towards Wardour Street"—can Mr. Lang parry that thrust?—but in "plain prose," better suited, "say, to Tottenham Court Road," although the humour comes, perhaps, too much to the surface in a passage like the following:—

"'Papa dear,' said Nausicaa, 'could you manage to let me have a good big waggon? I want to take all our dirty clothes to the river and wash them. You are the chief man here, so it is only proper that you should have a clean shirt when you attend meetings of the council.'"

It is this Nausicaa, "young, headstrong, and unmarried," who wrote the Odyssey, while in order to turn our heads, warp our judgment, and convince our intellect, a portrait of the lady, the original of which on slate long formed the door of a baker's oven at Cortona, embellishes the frontispiece. There she is, the skittish daughter of a Sicilian king, who lived at Trapani under Mount Eryx—a careful map of the locality is appended—about 1050-1000 B.C., and, having read the Iliad, of which Mr. Butler will "within the next few weeks offer the British Museum a copy with all the passages borrowed by her underlined," resolved to show dull man what a woman could do. It would be unfair to refer too fully to the arguments by which Mr. Butler establishes his main thesis. He points out the supremely feminine ignorance which the authoress exhibits of how to milk ewes and build a boat; he asks who but a woman would describe Circe and Calypso as keeping only female servants; who else in describing the entry of a troop of ghosts would put "the brides first and the young bachelors second"; he is sure that no man would make his nurse "fold up the clothes" of Telemachus before putting him to bed. But the whole must be read to be fully appreciated. The reviewer of such a book should only whet the appetite by a few samples, though he may also, perhaps, suggest that one telling point has hardly been sufficiently pressed home. The peculiar conditions (see p. 32*) under which Ulysses first appeared to Nausicaa are well known, and clearly show that the passage was written by a lady. Nay more, they show that the gifted authoress anticipated by three thousand years the good taste which now characterises many advanced writers of the same sex.

It only remains to add that the illustrations refute scepticism. Two photographs of the cave of Polyphemus, one with a gig waiting outside, and the other with Mr. Butler inside, make it clear that we are dealing with concrete facts, while another which represents "H. Festing Jones, Esq. (height six feet two inches) in Flute of Column at Selinunte" quite overpowers me. Six feet two inches is an excellent height, being exactly my own, and I do not believe that such a man would stand in the flute of a column for nothing, but I never before recognised the relation between my altitude—and that of Mr. Jones—with the authorship of the Odyssey. Those, however, who wish to see what that relation is should turn to the book itself, for, in spite of its paradoxes, it is full of wit and really suggestive criticism.

T. E. PAGE.

* "The Authoress of the Odyssey." By Samuel Butler. (London: Longmans, Green and Co.) . 1897. pp. 275 octavo; 10s. 6d.

THE CELTIC MUSE.†

Mrs. Shorter touches two strings of the Celtic lyre—pity and fear. The Celt loves the supernatural because he dreads it; is even familiar with it to jesting point, because it has the fascination of fear. The eerie and the strange are in Mrs. Shorter's work like the cry of the Banshee at midnight. On these wild strings she plays wild music. She is a good ballad-writer, and her feeling for the supernatural stands her in good stead. Ballads which are on the lines of the old immortal ones that grew out of the very hearts of the people, on the lines of these, yet no whit imitative, are rare enough. The poets of our day who have excelled in the form have written something widely different from the old ballads. Rossetti, Kipling, Davidson, to mention three, have stamped their own individuality upon their work. Theirs are not the least bit in the world in the line of descent from those ancient ballads the making of which extended over centuries, yet are so harmonious that they might be the work of one master-hand. Mrs. Shorter is simple, direct, dramatic, and passionate. Her thoughts are not in the least obvious, and the end of the poem comes often as a dramatic surprise. For instance, the Ballad of Marjorie. Her lover has been brought up from the sea in a fisher's net, and the dead man spoke:—

"What said he that you seem so sad,
O fisher of the sea?"
(Alack I know it was my love
That fain would speak with me.)

"He said, 'Beware a woman's mouth,
A rose that bears a thorn.'"
Ah me, these lips shall smile no more
That gave my lover scorn.

"He said, 'Beware a woman's eyes,
They pierce you with their death.'"
Then falling tears shall make them blind
That robbed my dear of breath.

"He said, 'Beware a woman's hair—
A serpent's coil of gold.'"
Then will I shear the cruel locks
That crushed him in their fold.

"He said, 'Beware a woman's heart,
As you would shun the reef.'"
So let it break within my breast
And perish of my grief.

"He raised his hands; a woman's name
Thrice, bitterly, he cried.
My net had parted with the strain—
He vanished in the tide."

* "Remembering that he had no clothes on, he held a bough of olive before him, and then, all grim, naked, and unkempt as he was, he came out, etc."

† "The Fairy Changeling, and Other Poems." By Dora Sigerson (Mrs. Clement Shorter). (London; John Lane.)

"A woman's name! What name but mine,
O fisher of the sea?"
"A woman's name—but not your name,
Poor maiden Marjorie!"

Although Mrs. Shorter excels less in the lyric than in the ballad form, she has written some fresh and charming songs. She has the freshness of imagination of her country, with something individual added; something of thought and tenderness for all created things that makes her book a winning one. She has gained much in skill and restraint since her first volume. A few of the poems are hardly worthy of the rest, "A Suicide," for example; but there is nothing that is not individual and more or less radiant with the glamour of poetry.

KATHARINE TYNAN HINKSON.

LOCHINVAR.*

There never was a hero so harried and worried before. We knew from the ballad of a long wooing and a suit denied, but the smoothly successful abduction of the lady, while the "poor craven bridegroom said never a word," had not prepared us for the gallant's early history so very full of vicissitudes, now revealed by Mr. Crockett. The double outlawry, the hopeless courtship, the fightings, imprisonments, escapes, the homeless wanderings on sand dunes, on the high seas, and in barren isles, would have worn out the constitution of any ordinary hero of romance. But his buffetings are so various and original in kind that we drown our sympathy in a demoralised enjoyment of them. Only one source of ill-usage do we resent. The lady he abducted so cleverly on her wedding day was not worth his long service. A woman that believes ill of her lover on the bare word of another, and refuses to hear an explanation; that pouts, and sulks, and taunts when he is down on his luck, even if she softens when his back is turned, is of a poor, ungenerous nature, a soil in which nothing very worthy can grow. We deeply regret Wat's innocent flirtation with Marie did not end in marriage. But then the story must have ended, too; for the wicked Barra's vengeance would presumably have ceased, and his wedding with Kate been a quite humdrum affair. Since we are bound fast to the facts of the ballad, we should have liked a nobler Kate.

"Lochinvar" is a vivacious story of adventure; you can hardly breathe between the quick changes of scene and incident. Yet it is in Mr. Crockett's second best manner. There are interesting glimpses of William of Orange and Claverhouse, but the main personages do not breathe with a very real life. Barra is an inartistic villain, and the highlanders are caricatures. The rest are hardly realised. If, however, the hero and Scarlett are puppets, they are pulled and tugged through their lively parts by a vigorous and capable hand.

MR. WATTS-DUNTON'S POEMS.†

Wherever we place Mr. Watts-Dunton, playing that difficult and unsatisfactory game of numbering and ranking, he must be a marked and rather lonely figure. He seems to owe nothing to the fashions of the day. Without a note of revolt in him, he is nobody's scholar, and nobody's teacher.

To analyse his work is to find what should, combined, give more pleasure than is actually the case. He has tenderness which embraces quite ordinary interests, wide sympathy, a delight in nature, a gentle mind, a faultless taste. But the something which divides the poetical from poetry is not his, or rarely. There is no magic. He has not the lyrical spirit. Nothing of his sings long in your ears. His views of life are sane and just, and not at all profound. The transparent honesty of his purpose and his style prevents his deceiving himself or his readers in this regard. It is this honesty that gives grit and effectiveness to the best of all the poems, the gipsy drama, "The Coming of Love." Rhona, the gipsy maid, is taken straight out of real life, not from behind the footlights. A gipsy maid is not a gorgio. She has a simpler mind, with none of the respectable sublimities taught by books and boarding-schools. The wild and tame things of nature are as familiar to her as the contents of shop windows are to her civilised sister. Yet she is not sentimental; she has not the passions of a tragedy queen. But she can love, and along with her quick temper, there is in her a strain of sweetness like a wild flower. With no intellect she yet feels keen joy in her "tarnow Rye"

"wot sat by mee where Dell-brook ran,
And learnt my Romany words, and used to tell
Such sweet, strange things all day, till shadders fell
And light o' stars began."

She flashes the blade in her gorgio poet lover's face, for jealousy; and sinks the lover of her tribe beneath the waters, and bears the doom. An uncomfortable mistress, and yet to the poet the sweetest of all memories.

"Last night came she whose eyes are memories now;
Her far-off gaze seemed all forgetful how
Love dimmed them once, so calm they shone and clear.
'Sorrow,' I said, 'has made me old, my dear;
'Tis I, indeed, but grief can change the brow:
Beneath my load a seraph's neck might bow,
Vigils like mine would blanch an angel's hair.'
Oh, then, I saw, I saw the sweet lips move!
I saw the love-mists thickening in her eyes—
I heard a sound as if a murmuring dove
Felt lonely in the dells of Paradise;
But when upon my neck she fell, my love,
Her hair smelt sweet of whin and woodland spice."

You may read the "Mermaid" poem, the charming complimentary verses, and the well-made sonnets, but you come back to Rhona, the perfect summary of his love of nature, the triumph by which he claims to be something more than a graceful cultivator of the poetic art.

A. M.

VASARI REVISED.*

The excellent work in this new edition we owe to American critics and students. They have made us an admirable book, the special virtues of which only those who have toiled in the difficult field of modern art criticism and art history are worthy to know and value. The mass of technical literature respecting the authorship of pictures to be read and digested nowadays, before one has the right to hold opinions, is enormous; to be an authority concerning works scattered through the whole of Europe, means years of hard labour; even to repeat correctly what other authorities have decided is no light task. These editors have saved themselves no trouble. Their notes summing up the results of all the best research will bear the test of the most rigid examination, and are themselves as good as a guide to the literature of Italian art in its great days. The illustrations are well selected and mostly well reproduced, though there are unhappy exceptions; the Pesaro Madonna of Titian, for instance, seems not suitable for reproduction on a small scale.

It is not a perfect edition. We do not agree with the editors about there being no need for a new translation. Mrs. Foster's, which we have known all our reading lives, has great merits, but we should have one that does not need so much correction in the footnotes. And at all events, whether hers was used or not, we should have had a complete Vasari. The editors have certainly made a good selection of the lives; but no selection from a much-loved book leaves a reader satisfied. And the notice of Vasari himself is rather frothy, we think. No, the edition is not perfect; but it is so very much better than anything we have had in England before; so much superior, so far as editing goes, to any edition save the revised Milanesi one, that we make our few criticisms with a full sense of what we owe both to editors and publishers for this issue of one of the most permanently interesting and delightful books in the world. We have said we should have a complete Vasari. Let us give another suggestion more easily carried out. We want a good small selection at a popular price. A year or so ago something of the kind was attempted in a very unsatisfactory fashion. It was not annotated, so far as we remember, and the Introduction, a miserable affair, was written by one who owned Italian art appealed very little to him! That he knew nothing about it was very evident. Will not the editors and publishers of this fine edition think of the gap in the libraries of poor art students?

* "Lochinvar." By S. R. Crockett. Illustrated by Frank Richards. 6s. (Methuen.)

† "The Coming of Love, and Other Poems." By Theodore Watts-Dunton. 5s. (Lane.)

* "Lives of Seventy of the Most Eminent Painters, Sculptors, and Architects." By Giorgio Vasari. Edited and annotated in the light of recent discoveries. By E. H. and E. W. Blashfield and A. A. Hopkins. 4 vols. Illustrated. 36s. net. (G. Bell.)

ON THE THRESHOLD OF CENTRAL AFRICA.*

Missionary enterprise can have few records so full of general interest as these written so simply, yet so effectively, by M. Coillard. Jotted down just as difficult circumstances permitted, by a camp fire or in a canoe, his narrative has the stamp of real life about it, and as travel book or as an incentive to missions it is equally striking. The Barotsi Mission has had a history full of interest, vicissitude, and hard-won success, beginning in the native Christian enterprise of the Banyai Expedition, and wielding a wonderful power over the tribes at the present day. Its notes on the spiritual and physical welfare of the people, on the perils and adventures of the pioneers, here a picture of native life and there a glimpse of a missionary's manifold duties, now a personal reflection, and again some lively station gossip, make M. Coillard's book one to turn to at any page. No systematic plan could have made us realise as he does the day to day efforts of pioneers like him, and what a Christian mission costs.

VICTORIAN LITERATURE.†

We have had manuals of Victorian literature before now, but nobody has made one on Mr. Shorter's plan. Whether the compilers have been big writers or little writers, they have one and all essayed to be very solemn critics; to weigh this man and that, to cast this out and set the other on a pedestal. Mr. Shorter is much less solemn and a great deal more practical. We do not mean that he has given a place to all and sundry bookmakers of the period. But his purpose has not been to play the judge of what will become immortal—a very premature thing to do—but to set down brief, concise accounts of the books and their makers that during the last sixty years have influenced thought and action, that have made a name in large circles or small, for investigation, inspiration, scholarship, judgment, imagination, or style, or simply because they happily hit the needs of the hour. Some of them may be out of date already, but they did their work, and earned a place in history if not in literature. Mr. Shorter has found an excellent motto for his purpose in Whitman's lines:

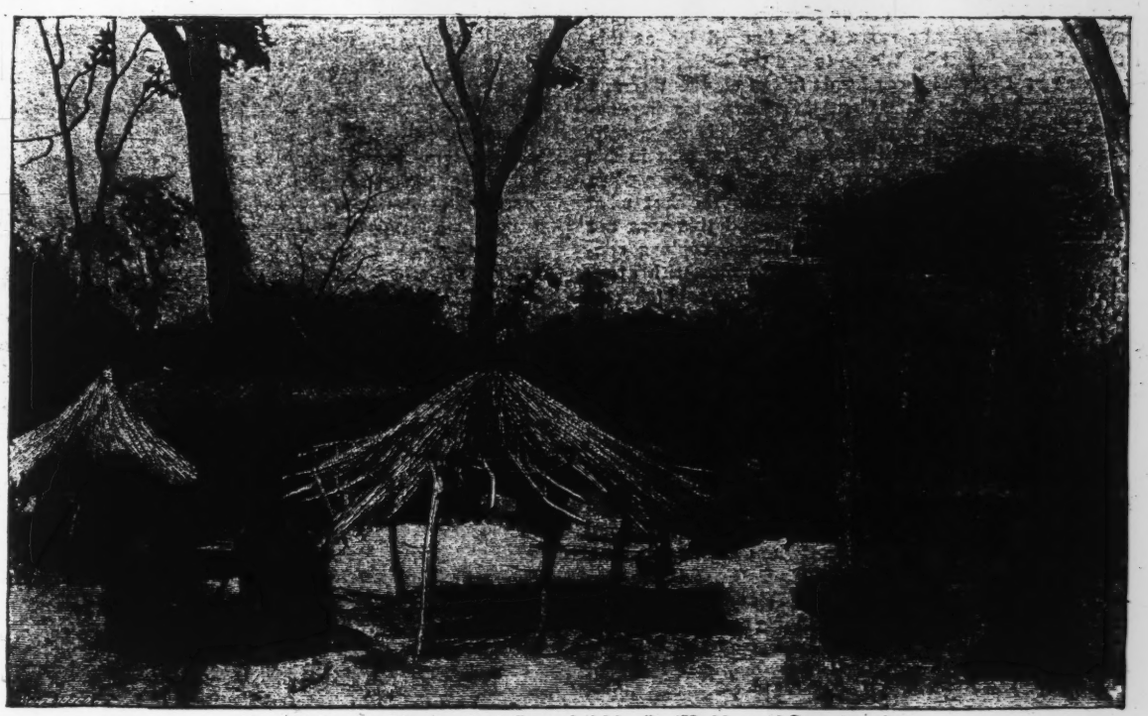
> "Births have brought us richness and variety,
> And other births will bring us richness and variety;
> I do not call one greater and one smaller;
> That which fills its period and place is equal to any."

We have a hundred essays on Tennyson, and shall have a hundred more, but of books that deign to notice all the good workers in any field of literature, whether of immortal destiny or not, we have hardly one. We must turn, in our need, to odd volumes of "Men of the Time" and such like, and there miss, what Mr. Shorter contrives to show, the trend of the age, the impulses and reactions, and the force contributed by each writer to the many-sided result. The book is nearly, not quite, up to date. It was probably wise not to include the newest reputations.

The very index, since it is classified, is of much service. Criticism is subservient to the purpose of information; but it is not absent. If we sometimes disagree with his frank and fearless judgments—as when he says "Sydney Smith left nothing that we can read to-day"—we must own that in the main they are able, commonsensible, and show a fine sense of rank and proportion.

THRO' LATTICE WINDOWS.*

The brilliant author of "London Idylls" has sought in village Nonconformity the inspiration for his latest book. It is difficult to say which of these idylls bears most distinctly the mark of genius. Nearly all are beautiful, and the fragrance of the country breathes from every page. Perhaps the best chapters are those which tell the story of Dexter and of Solomon Gill. Dexter, the gravedigger, who gets drunk every day, and sings wild songs even from the pit of death, has this soft spot in his heart, that he loves his two motherless children, and contrives to make them the cleanest and happiest boy and girl in the village. It is unkind of Mr. Dawson to rob him of his cherished Johnny. The idyll called "The Extravagance of Solomon Gill," seems to us the finest piece of work which the author has yet produced. Taken with the two chapters which complete the story of Solomon Gill, it proves that in Mr. Dawson English Dissent has at last found a worthy interpreter. There is humour as well as pathos in these idylls, but it is humour of a genial and kindly sort, with no trace of the sarcasm which was so marked a feature of "London Idylls." The eyes that look through the lattice windows have a twinkle of old-world merriment; the talk of the Barford rustics is as quaintly original as that of the Dewy family in "Under the Greenwood Tree." "The Man from London" is the best of the humorous chapters. Mumsley, the grocer, who drives to meet the man from London, wearing black kid gloves in honour of the occasion; Mumsley, who is so poor as a preacher, so brilliantly



From "On the Threshold of Central Africa." (Hodder and Stoughton.)

* "On the Threshold of Central Africa." A Record of Twenty Years' Pioneering among the Barotsi of the Upper Zambesi. By François Coillard. Translated by Caroline W. Mackintosh. With 41 illustrations. (Hodder and Stoughton).

† "Victorian Literature. Sixty Years of Books and Bookmen." By Clement Shorter. 2s. 6d. (Bowden.)

* "Thro' Lattice Windows." By W. J. Dawson. (Hodder and Stoughton.)

successful as the chapel's auctioneer, is a creation of whom any novelist might be proud. Mr. Dawson's book is thoroughly fresh and wholesome. Everyone who cares to know the inner life of rural Nonconformity should hasten to procure it.

TWO FOREIGN STATESMEN.*

There is no full and adequate modern Life of Philip II. Prescott's is now forty years old, and deals less with the man than his times. The old Spanish lives are mostly uncritical panegyrics; such works as have lately appeared in the Peninsula, in Germany and France, are concerned with special departments and episodes of Philip's reign. Mr. Hume may therefore be said to have occupied, and to hold for the present, this new field. The case of William the Silent is different. Miss Putnam's work, which appeared in two volumes in 1895, is authoritative, perhaps final, and Mr. Harrison commends it warmly. It follows that his own little volume must assume much of the character of an abridgment, though he has not failed to review for himself the authorities. We have not found, however, any instance in which he has found it necessary to correct Miss Putnam's conclusions. To her at least we owe the flood of interest regarding William's domestic life and character which Mr. Harrison has so pleasingly handled. No dog ever received so unjust a name to be hanged by, as this stupid title of "the Silent." We go to see the bullet mark in that dark stair at Delft, with our heads full of eloquent scraps from popular essays about the Great Silentiary—his impenetrable eyes, dark designs, unspoken yearnings, his stern self-repression, and all the rest of it. Alas! William was in his youth a splendid, extravagant Prince Charming, and even when troubles were wearing him down, he retained to the last what all regarded as his peculiar characteristic, and this was not taciturnity, but excessive affability and brilliant, copious conversation. We can see for ourselves that he writes with every fluency and lucidity; we are assured that his talk to high and low was singularly easy, charming and persuasive. The origin of the misnomer is highly authenticated, but has never convinced me. Either the evidence is wrong, or we are baffled by a mystery. The story as told by himself, by Payen and others, is that in 1559, while hunting one day, Henry II. disclosed to William his plans for rooting out heresy, thinking that Alva had made him privy to the whole scheme. William did not undeceive him, and from that day became the Protestant champion. Now here we have no hint of silence—the least silence would have bred suspicion. Payen's words are, "the Prince answered him in such a way that," etc. Evidently he discussed matters with him, though no doubt in a guarded way. So William was not silent, but politic, diplomatic, wary, astute, and reticent. Now we wish Mr. Harrison had traced, if possible, how and when this absurd nickname came to be fastened on William, and how it gradually stuck to him. For my own part I cannot but suspect that its source in the hunting episode was an afterthought. However, if we lose the impressive taciturnity of our hero, we are repaid by his many noble and gracious qualities, over which Mr. Harrison does well to be enthusiastic.

Mr. Hume's is a heavier task, of which William and the Netherlands form but a part. All European history throughout a lengthy period is involved, and to just touch the leading events without dwelling on them needed much art. Mr. Hume has succeeded. His history is clear, succinct, and philosophical, and he keeps it always as the background to that most singular and pathetic of life tragedies. To most the essay will be more than a history or a biography. It will be a revelation—irritating or consoling as the case may be. Shakespeare alone could have taught us all that is implied in the career of Philip the Prudent. Our instinct detests the man and his thoughts and deeds. Yet the Spaniards, who knew him best, loved and still fondly revere their sainted patriot king. Next to St. Louis he was the supreme example of the conscientious Christian monarch. His piety was fervent, evangelical, almost Protestant. The dauntless faith and sweet resignation of his last days seem harmonious echoes of Exeter Hall. From first to last he had failed in everything, and now he saw the cause of God fatally lost. But he still hoped, trusted, and believed. In a word Mr. Hume reads the riddle. The poor old tyrant died a martyr to the cause of God, because he had identified it with the cause of Philip. We shall not analyse the contents of this little book, but only commend them heartily to thoughtful readers. They are original, interesting, and of deep import. It is a work to be spoken of and read with respect.

Y. Y.

* "William the Silent." By Frederic Harrison. "Philip II. of Spain." By Martin A. S. Hume. Foreign Statesmen Series. (Macmillan and Co)

BOOKS FOR YOUNG PEOPLE.

For little ones we think Mr. Lane's reissue of Mr. Crane's picture books must be allowed to head the list. It is the Cinderella book we get this year, but "Puss in Boots" and "Valentine and Orson" are included in it. Next we should be inclined to rank "The Nursery Rhyme Book" (Warne) which Mr. Leslie Brooke has illustrated capitally, and which has the honour of being edited by that good friend of

From "The Nursery Rhyme Book." (Warne.)

children, Mr. Andrew Lang. We have met old friends here that have probably never been in print before. The same publishers have sent out "The Dear Old Nursery Songs," another good collection, with coloured pictures, besides a number of excellent toy books, too numerous to mention separately—though "Spell Me," with its clever mechanical contrivance, deserves a word of praise to itself. Messrs. Dean excel in comic books for the nursery. Their "Ting Lings" is a most amusing fantasy, and the humours of animal land are hit off with great cleverness in Mr. Shepherd's pictures in "Zig Zag Fables" (Gardner, Darton). Children aping their elders is the subject of Miss M. Humphrey's coloured illustrations to "Little Grown-Ups," issued by the same publishers. "Leading Strings" (Wells, Gardner) and "Tales for My Darlings" (Griffith, Farran) are miscellanies of the mild domestic order. Among nursery books for children who are scrambling into the reading stage are Miss King's "Adventures in Toyland," with really excellent pictures by Miss Alice Woodward, and "Just Forty Winks," by Hamish Hendry, illustrated by Miss Bradley. Both are far above the average as picture books. Messrs. Blackie are the publishers.

Among fairy tales Mr. Lang's "Pink Fairy Book" (Long-

mans) ranks high, but we speak of that elsewhere. We would specially commend, too, another very unconventional and, for old and young, most readable collection, "The Diamond Fairy Book" (Hutchinson), where modern authors of many countries have been drawn upon, but only such as can tell a story well. The illustrator is Mr. H. R. Millar. Messrs. Bliss, Sands have sent out a good and wonderfully cheap edition of Andersen, with pictures by Mr. W. H. Robinson, while Mr. Allen reissues, in one volume, his superb Andersen, illustrated by Mr. Gaskin. For children who have all these on their shelves, there are "Icelandic Tales" (Warne), edited by Mrs. Hall, with pictures by Mr. E. A. Mason, a set of strikingly imaginative and spirited stories, and, what will certainly be new to most young readers, "Australian Fairy Tales" (Ward, Lock), which have a fresh and pleasant flavour of their own. Among the reissues of old favourites, the same firm's "Swiss Family Robinson," substantially bound and copiously illustrated, should not be forgotten.

The fantasy, with a more or less near descent from Lewis Carroll's masterpieces, is a fashionable form of literature for young folks now. There are children whom it exasperates, and there are others to whom books without some admixture of caricature, or satire, or grotesque absurdity are so much "stodge." Mr. Farrow's "Wallypug in London" (Methuen) is a clever extravaganza, really amusing, and with witty illustrations by Alan Wright. Of the delightful "Flamp" we speak elsewhere. Mr. Auber's "Revelations of a Sprite" (Unwin) resembles more the ordinary modern fairy tale, but its qualities are above the dull average of such.

Of children's magazines the "Little Folks" (Cassell) volume seems to us far and away the best both for pictures and reading matter. Only some American periodicals can compete with it. But "Sunday" (Wells, Gardner) fulfils its own purpose with vigour and enterprise. There is nothing of the sermon atmosphere about it. Religious reading for children is provided, too, in a pleasantly written and illustrated book called "The Companions of Jesus" (S.S.U.).

Chief in another class is Mr. E. V. Lucas's "Book of Verses for Children" (Richards). One cannot overpraise the judgment that has gone to the making of it, or marvel too much at the editor's divination how far (and it is very far) children can wander with delight in poetry land, in some directions, and how soon their feet tire in others. And as rhyme suggests music we are reminded of the claims of Miss K. Ramsay's tune book, "Some Flowers from A Child's Garden of Verses" (Gardner, Darton). Stevenson has been happy in the composers who have collaborated with him. Mr. S. R. Crockett has written a fore-word to the book, and we fearlessly affirm that he has never written anything better.

Mr. Crockett has also written one of the children's books of the season, "The Adventures of Sir Toady Lion and General Napoleon Smith" (Gardner, Darton). It is a delightfully dashing tale of two unquenchable young spirits, their followers, and their dastardly foes. But we are ready to canvass the youngsters of Great Britain in support of our opinion that, with the children who are worthy to enjoy the capital fun of the plotting and the fighting, the love-scenes will be unpopular. Bright children are sentimental, of course, but while they read with delight of the courtship of knights and fair ladies, the loves of little Tommy and little Molly are much beneath their interest.

Mr. J. W. Fortescue's "Story of a Red Deer" (Macmillan) should have a long life. It is charmingly written, yet there is no obtrusive straining to amuse young folks. It talks of real things, and to all moorland and forest children it will appeal strongly. It is a pretty book; but one picture is a meagre supply.

And now as to mere story books. As usual, boys are best provided for; but girls, too, have their friends. Mrs. Marshall is one of them. "The Lady of Holt Dene" (Griffith) will be popular. So will "A Daughter of Erin" (Blackie), "Poppy" (Nelson), "Through Rosamond's Eyes" (Jarrold), "Ida from India" (Griffith), and John Strange Winter's "Princess Sarah" (Ward, Lock), the two last being very bright. "Jenny" (Gardner), "The Luck of the Eardleys" and "Nell's Schooldays," both published by Messrs. Blackie, are suitable for younger girls. "Olga" (Griffith) is really about a boy, misunderstood and mismanaged; but girls will like it best. Mrs. L. T. Meade's "Handful of Silver" (Oliphant) is a good example of the young person's novel. Mrs. Molesworth is always with us; and in the really domestic child she has a constant audience. "Miss Mouse and her Boys" (Macmillan) is in her usual pleasant vein.

Boys' stories of adventure are legion, and of all qualities. We have sifted those that have come in our way, and declare the following safe as gift-books—subject, variety of incident, writing, and illustrations all being considered. "Master Skylark" (Macmillan), a tale of Shakespeare's days, is unquestionably a fine story, with capital pictures. Mr. Stoddard's "Lost Gold of the Montezumas" (Hodder) is sure to be a favourite. "A Voyage of the Avenger" (Jarrold), a story of Drake's days; "The Island of Gold" (Nelson), "The Golden Galleon" (Blackie), "The Vanished Yacht" (Nelson), "Frank Allreddy's Fortune" (Ward, Lock), an excellent Indian story, "Tom Tufton's Travels" (Nelson), "An Emperor's Doom" (Nelson), a story of Maximilian in Mexico, "With Crockett and Bowie" (Blackie), the last a Texas tale, "Scarlet Feather" (Griffith), a Red Indian story, of course, "The Adventures of a Stowaway" (Griffith), "Breaking the Record" (Nelson), an Arctic tale, and "Vandrad the Viking" (Nelson), all seem to us uncommonly good. Then there is Jules Verne's "Clovis Dardentor" (Low), which needs no praise from us, while Messrs Griffith, Farran have sent out new and very pretty editions of Kingston's "Three Admirals" and "Three Commanders." History plays a great part in Miss Everett Green's "Clerk of Oxford" (Nelson), in "John Marmaduke" (Putnam's), a romance of the English Invasion of Ireland in 1649, by an American writer, and the ever-vigorous Mr. Henty's "With Frederic the Great" (Blackie). Of school stories there seem to be fewer than usual, but Mr. Whishaw's "Gubbins Minor" (Griffith), "Dr. Burleigh's Boys" (Griffith), and "Exiled from School" (Black) are all good of their kind. Will young people read Mr. Ascott Hope's very clever "Half Text History" (Black), where school life and school boys are treated with all the art of the complete novelist? The boys with edges to their minds will enjoy it, we think, and we know that for their elders it is full of entertainment.

NOVEL NOTES.

A DAUGHTER OF STRIFE. By Jane Helen Findlater. 6s. (Methuen.)

We were much too interested in the story to stop and count and scan the words here, but Miss Findlater's work leaves us with the impression that nowhere is there an adjective too much. It is written in the dry, clear style that demands skill and vigour, and skill and vigour are unmistakable gifts of this talented writer. Her first book, "The Green Graves of Balgowrie," had a Scottish subject. The scenes here pass in London and the South of England, but the temper is still Lowland Scots. Dialect is but a poor key to the birthplace of a style. In the shrewdness, the good sense, the reticence of sentiment, the capable handling of a subject thoroughly understood before it is tackled, she suggests what one only knows by vague reputation, the good talkers of the Edinburgh of an earlier generation. Were she inclined more to laughter she might be a Miss Ferrier. Her temper is not modern, eighteenth century, rather, like her style, which seems to be adapted from that clear and strong if rather shortsighted age.

But the dry manner does not hinder the story from being a romance. It is a romance springing out of a grim tragedy. Yet it is pure and joyous romance. The loves of Philip and Caroline are more fresh and real and charming than any sentimentalist could have made them. The glimpses of their childhood are masterly. One thing only strikes us as somewhat incredible—that the good-hearted Sebastian's opposition to the marriage should have been so persistent. For the sake of his beloved daughter would he not have swallowed his pain; and if Philip was the son of his bitter foe, was he not likewise the son of the woman who had been the light of his eyes? But Miss Findlater holds to the hard possibilities of the case. In the hardest of all we must acquiesce. It is a strong scene where the villain is murdered, and, thinking the murderer is his own son, calls out with his last breath a warning to him to escape. From such excellent work we have a right to expect great things from Miss Findlater in the future.

IN KEDAR'S TENTS. By Henry Seton Merriman. 6s. (Smith, Elder.)

This is an excellent novel, written with an ability only a few of our story-writers possess, showing a concentrated energy and a reserve of power that are rare and impressive. The time,

the country, the personages, are all picturesque, for it is a Spanish tale of the Carlist wars, the hero an Irishman, recklessly brave and generous, and the men and women he comes in contact with all raised far above the ordinary level by courage or passion or astuteness. It is mere cavilling to hint at weaknesses in such a good piece of work. If they are there, they are so as part of the fibre of the thing, and they produce some of the effect; they are never the result of mere carelessness. For a writer who, more than most of our popular entertainers, shows very clearly he has a working intellect, Mr. Merriman's method and style are here a trifle stagy; he overawes us with the height of his personages, by making some of them walk on stilts. But the grand manner will be resented by few, and by hardly one while the good story is progressing. It is also welcome evidence, too, of a changed attitude towards men, and especially towards womankind. His old faults were irritability and cheap cynicism. There is hardly a trace of either here.

HUMAN ODDS AND ENDS: Stories and Sketches. By George Gissing. 6s. (Lawrence and Bullen.)

How much more pitiful Mr. Gissing has grown of the human beings he creates for us! He still shows them to us in hard, or sordid, or hopeless plights, and he reveals more and more his disbelief in hardship as a blessed influence. Poverty is mostly ugly, and to sensitive souls generally demoralising. But sometimes, of late, he goes further, and shows he cannot bear the thought of help being withheld in so much curable human misfortune, and his hand is stretched out in rescue. The hopeless, harmless wretch in "An Inspiration," gets vitality and an awakening to an old romance and a new future by a dinner. Mr. Mayhew, the hero of "In Honour Bound," is saved from paying the uttermost farthing of a debt that would have dragged him down. The poor, tired woman of "A Day of Silence," dies before the bodies of her husband and child are brought home. There are other lighter, more amusing stories. But such as tell of the struggle with fate, of the shadow of poverty and of unsympathetic presences, are the stronger and give the colour to the book. As a writer of short stories, Mr. Gissing is advancing with rapid strides to a high place. There is no waste, there are no preambles, in his straightforward, forcible narratives of the life of the less fortunate to-day.

THE JOY OF MY YOUTH. By Claud Nicholson. 3s. 6d. (E. Mathews.)

The defects of this book's qualities must stand in its way more than ordinarily, since these qualities are all French and the book purports to be English. Everything that has gone to make it has been learnt in France, and for the most learnt very well. Mr. Nicholson has an artist's power of suggesting more than he tells; he has an intimate knowledge of his difficult personages; he knows how to convince us that the story is a French one better than by description or information. There are some silly pages, we must own with regret. But Cornelius, the hero, is a charming child from first to last, a sick child even amid the most spirited enterprises of his manhood's years. Too delicate, too cultivated, most will vote the book; but that rough judgment will ignore its intention; which is fulfilled almost without a flaw.

A PASSIONATE PILGRIM. By Percy White. 6s. (Methuen.)

If we quite understand this last novel of Mr. White's—by no means so uniform in tone and purpose as his earlier ones—it is a very sad story indeed. In defiance of his family, a young lad falls romantically and generously in love with a girl below him in station. But family anger and his own youth hinder less than the girl, an ambitious worldling who jilts him for higher game. Perhaps his love for her lasts throughout the aimless years after he inherits the money that freezes his energies. We cannot quite make out if this be so. But when she is free he is at her feet again, and we are sorry, for he is a decent fellow, and she is cold, hard, low-minded. The satire is not of the ruthless, consistent order of "Mr. Bailey Martin." Sentiment mingles with and mitigates it; but Mr. White has his bouts of wholesome severity for stupidity of the cruel, worldly kind. Indeed, he might have consented to punish Sylvia for the same crime without outraging human possibilities. It is a book of fine shades rather than strong effects. There is undeniable pathos in it which, however, will not force the attention of the hasty reader.

THE BETH BOOK. Being a Study from the Life of Elizabeth Caldwell Maclure, a Woman of Genius. By Sarah Grand. 6s. (Heinemann.)

We admit it is difficult to do justice to this book. If we regard its high and serious purpose only, we disregard one very important circumstance, that its purpose is not so well served as it might be, not half so well as in "The Heavenly Twins," for instance. Sarah Grand's hand has coarsened since then, and the most enthusiastic well-wisher of her mission must admit that it requires delicate furtherance. The wicked husband here is a detestable brute—he is called, by the way, a "plausible hog"—but the least squeamish reader must feel inclined to throw the book down in sheer disgust at the gross presentment of him. It is not our fault if we cry out indignantly at the bad taste of the writer rather than at the vice of her characters. The probing detective spirit is morbidly at work throughout the book; and the sense of the tragedy overshadowing women's lives from the cause deplored by Sarah Grand, which dignified her efforts and made them impressive, has given way to something that looks very much like a gloating over horrors. The disagreeable passages are often quite gratuitous. We admit fully the usefulness and the sincerity of her purpose, and deplore her clumsiness. The book may have an audience that nothing else would reach. The stupid, the stolid, may only be touched by such drumming on one harsh note, by such ceaseless boring of their thick skins. The "Woman of Genius" portion of the title may be ignored. No woman of genius is presented. That can only be done by the aid of qualities wholly absent here. By genius is probably meant persistent energy. As a story the one thing that can be said for it is that it knows its own mind, and takes endless trouble to make its mind known. A little of the art and style so obtrusively despised through the mouth of the heroine would have made the journey a shorter and surer one. Beth is a very ordinary young woman—save in energy, we admit—but if she had been really the woman of genius she was not, we might even then have wearied of the elaborate explanation of her childhood and youth. It is a lengthy, wearisome, awkward book; so much the worse for its cause. We hope Sarah Grand is not going to act on this literary sentiment of Beth's: "If you have the matter, the manner will come, as handwriting comes to each of us; and it will be as good, too, as you are conscientious, and as beautiful as you are good."

BABOO JABBERJEE, B.A. By F. Anstey. Illustrated by B. Partridge. (Dent.)

Jabberjee the golden-mouthed can only be described worthily by quotation. One may pick at random: his eloquence never disappoints. His views on the Laureateship, for instance, are given in true characteristic style. The Prime Minister had an opportunity to throw the office open to competition, "instead of arbitrarily decorating some already notorious bard with this *cordon bleu* and thus gilding the lily." He, Jabberjee, would have been in the running. Alas, this chance of "throwing soup to Cerberus, and exhibiting colour-blindness, has been given the slip, though the door is perhaps still open . . . for retracing the false step and web of Penelope." The intelligent, shifty Hindoo, *exalté* by his Western education and ambitions, legal, literary, and romantic, is a most amusing rascal. Of the lower characteristics of the race, as spoilt by contact with our civilisation, he is a masterly study, even allowing for caricature.

A VILLAIN OF PARTS. By B. Paul Neuman. (Harpers.)

In the dark parts of the nether world Mr. Neuman's villain and John Silver will girn at each other. They are well-matched rivals, and neither is of the kind to welcome an equal. This is a capitally told story, and really terrifying in parts. Excitement follows excitement in the most sleepless fashion. But better even than that is the vivid presentment of the clever scoundrel; and what a boy's feelings would be, alone amid danger, has never been more widely described. Mr. Neuman's latest book is a clear success.

A PRINCE OF MISCHANCE. By Tom Gallon. 6s. (Hutchinson.)

Mr. Gallon's first novel, "Tatterly," was so good that his readers must have high expectations of its successor. And "A Prince of Mischance" has excellent qualities. It is sadder and more romantic than the earlier book; it is, we think, also a less vigorous bit of work, which does not prevent its being very sympathetic and readable. "Tatterly" took us back to Dickens; there is a good deal in this later book to recall Daudet. Yet there is no imitation: only the pathetic situations

are conceived after the spirit of the French romance-writer. The hero, an unlucky Greek prince, is subtly drawn, and makes a fine foil to his plain yet very likeable English rival. What weakness there is lies in the narrative: the characters are all life-like.

A RASH VERDICT. By Leslie Keith. 2 vols. 12s. (Bentley.)

An otherwise respectable and kind hearted man so resents the scrupulousness of a young lawyer who refuses to undertake a shady bit of business that he makes it a condition of his beloved niece's being his heiress that she must never marry this same scrupulous young man. As she never wants to marry him, this seems a poor foundation for a story, and Miss Keith has given it an unnecessarily painful turn by making the young man fall in love with the heroine, who misunderstands the situation and disapproves of him till he dies and the time for reparation is past. We don't think much of the story; but the book contains a gallery of unusually excellent portraits: Margaret, the loyal, stiff-necked heroine, Gale, the wronged young man, Tom and Laura Cambridge, that strange union of whimsical humour and literalness, and the Lady Elizabeth, are all living human beings that speak and move before you more vividly than most of your neighbours.

THE PROFESSOR'S DILEMMA. By A. L. Noble. 6s. (Putnam's.)

Miss Noble is a disciple of Mr. Stockton, and while, with her pair of elderly aunts, she is reminding us of him we are fairly well amused. The virtuous, helpless professor, whose innocent entanglement with two young ladies is the motive of the story, is a much less certain entertainer. But an English book, with the same amount of ability in it, would be much duller, we are convinced. There is so much freshness, high spirits, and good-nature in this American tale, that we cannot resent its complete absence of effort and of art. It might serve, too, as a popular guide for the inattentive tourist in Egypt.

THE BOOKMAN'S TABLE.

THOMAS GAINSBOROUGH. A Record of his Life and Works. By Mrs. Arthur Bell (N. D'Anvers). With Illustrations reproduced for the most part direct from the original paintings. 25s. net. (G. Bell.)

Messrs Bell's illustrated books on painters and schools of art have been almost uniformly reliable, and on the artistic side satisfactory. The Gainsborough volume takes a high place among them. Mrs. Bell has proved unusually competent, and her search after biographical material has been so extensive and thorough that her Life must henceforth be a standard authority. Whoever is responsible for the selection of the illustrations has earned gratitude by his discrimination. They are a really representative set, showing Gainsborough at all stages, but mostly at his best. Thirty-nine portraits, some of them in photogravure, eight subject-pictures, and eleven landscapes, the reproduction of these last excellent, have been given. The handsome book is a reminder of a great and lasting source of national pride.

AQUITAINE. A Traveller's Tales. By Wickham Flower, F.S.A. With illustrations by Joseph Pennell. £3 3s. (Chapman and Hall.)

If instead of the vague, flabby, wordy impressions which so many travellers print, we could have a little oftener such a record of a sojourn abroad as Mr. Flower has given us! It need not be published in so magnificent a form. It would be enough if the plan were imitated. But the plan demands conscientious labour and accurate knowledge When the author visited Poitiers in 1896 he made a thorough study of the antiquities, the history, and the architecture of one of the most interesting cities in France, and his studies extended to the whole province of Aquitaine. The result of these, or rather the picturesque and storied part of the result, he has given us in eight fascinating chapters. These contain tales of the three battles of Poitiers, of the Miracle of the Keys, the histories of the great Church of Notre Dame, and the great Abbey of Montierneuf, the legend of Saint Radegonde, most gracious of saints, and much else, soberly yet most effectively narrated. The tales deserve the magnificent setting that has been given them. Mr. Pennell's illustrations of town and river and church and market are delightful, and the Art Reproduction Company have done their best for them. "Aquitaine" is a show book, but it bears the test of close examination.

RENAUD OF MONTAUBAN. First done into English by William Caxton, and now abridged and retranslated by Robert Steele. (G. Allen.)

Mr. Steele has already done notable work in the popularising of the great romantic chronicles of "Alexander" and "Huon of Bordeaux." He speaks in the preface as if he had had no very general success. Perhaps the tide will turn with "Renaud," in our opinion more likely to be attractive to the imaginative reader than either of the others. The story of the four sons of Aymon is one of the most poetical in all the annals of chivalry, and Renaud's own personal history, from the moment when Charlemagne dubs him knight to the day when, old and forgetting his great deeds and thinking on his sins, he wanders away, clad in humble russet, and helps the masons who are building Cologne Cathedral, is as beautiful as it is inspiriting. It is chance or caprice that has kept Renaud from being the hero of some great poet's epic. His story is told here in delightful style, and Mr. Mason's pictures and decorations are in perfect keeping with the vigour and the charm of the romance. The part of the printers, Messrs. Ballantyne, should not be forgotten in praising this beautiful volume.

THE MAGAZINE OF ART. May to October, 1897. (Cassell.)

The Magazine of Art continues to be the only publication of the kind that meets the popular taste, yet contrives to note the progressive movements and pay homage to the serious experiments which may be the vogue of ten years hence. It is no pioneer, but it is a great popular educator. The articles in the latest volume reach a high standard, and those classed under "The Art Movement" are catholic in spirit and highly intelligent. The plates, with the exception of a rather disappointing Israels, have been well chosen, while the innumerable illustrations in the text, specimens of many arts, are as usual reproduced with the greatest care and success.

SELECTED POEMS OF WALTER VON DER VOGELWEIDE. Done into English Verse, with an Introduction and six Illustrations, by W. Alison Phillips. (Smith, Elder.)

We cannot ignore the illustrations here, for they are large and prominent, but we should like rather to lay more stress on Mr. Phillips' power as a translator than as a black and white artist. The subtly sweet and the vigorously pure verse of the Minnesinger has been rendered with real skill. His difficult and unfamiliar verse-forms have been handled delicately, while of the minstrel's life and work he has given an able account in the Introduction and the notes.

A SENTIMENTAL JOURNEY through France and Italy. By Laurence Sterne. With Illustrations by T. H. Robinson. 2s. 6d. and 3s. 6d. (Bliss, Sands.)

The "Book Lover's Classics," to which series this volume belongs, should be kept in mind and inquired after by readers with a nice taste in a book's externals. Mr. Robinson has found a fine field for his skill in Sterne, and his clever and pleasant illustrations are so numerous that the price of the book seems a marvel. The interesting portrait of the author, too, should not be forgotten. The text has been well looked after, so that it is a reliable as well as an enjoyable edition.

THE HISTORY OF REYNARD THE FOX. Turned into English verse by F. S. Ellis. With 50 Illustrative Devices by Walter Crane. 6s. (Nutt.)

Mr. Walter Crane is as usual very much to the fore at Christmas time. After years of his example and influence no one approaches him in his own line as a craftsman, and very few of his imitators rival him in the poetry and dignity of his reading of the picturesque classics he illustrates. His pictures and devices here are in his best style, and a beautiful book has been prepared to house them. We are not forgetting Mr. Ellis's part. But we are loyal to his earlier version, which he now thinks ran too much to burlesque. We doubt it. At least such passages of the present edition as we have compared with the former one, while they seem to score in dignity and in the smoothness of the verse, have lost a little in force. He has written a more literary translation, perhaps, but the strong flavour of his first attempt was more to our taste. It should be said that this version, like the last, while not literal, and not closely following the proportions of the original, is complete, the only complete translation since Caxton's time.

THE FALL OF THE NIBELUNGS. Done into English by Margaret Armour. Illustrated and decorated by W. B. Macdougall. 6s. (Dent.)

Miss Armour's part in this book deserves the highest praise. This "plain prose rendering," as she calls it, gives a far

more vivid notion of the original than the most elaborate verse in imitative measures would be likely to do. Her English is good to read, and we thank her specially for the absence of archaic affectations. There is no other modern version in any language in which the stories are rendered more effectively. Of Mr. Macdougall's pictures we should like to speak as kindly, for he has imaginative conceptions; but these are not powerful enough to make up for very indifferent craftsmanship. His marginal decorations, however, are often excellent; and the printing and binding of the book merit high praise.

PICTURES FROM THE LIFE OF NELSON. By W. Clark Russell. Illustrated. (Bowden.)

He will be a lucky boy who becomes possessed of this book, though it is not written especially for boys. Its aim is to make naval history, and especially Nelson's history, a graphic and living reality. Who could do this better than Mr. Clark Russell? We protest against a passage in his preface—"In this country we have had one sea-writer. He is Marryat." We have had at least one other, but Mr. Russell in his modesty pretends not to know him. The illustrations, reproductions from famous pictures, have been capitally chosen and printed.

HOMILETIC: Lectures on Preaching. By Theodor Christlieb, D.D. Edited by Th. Haarbeck. Translated by Rev. C. H. Irwin, M.A. (T. and T. Clark.)

Homiletic—or, if anyone prefers the term, "Keryktik" or "Halieutick"—has formed a much more serious branch of study in Germany than among ourselves. The bibliography indicated in this volume is enormous, although it is by no means complete, and even omits such books as Ozanam's "History of the Fifth Century." Indeed, this volume of Dr. Christlieb's itself illustrates the true German thoroughness with which every detail of the subject is worked out. Usually, English writers content themselves with practical counsel; but in this volume we have not only advice, but a history of preaching, a discussion of the principles involved, suggestions for the treatment of the Christian year, and examples of textual analysis. Christlieb had experience of preaching in this country as well as in his own; he was himself a thoroughly Christian preacher, with a fine contempt for the "Kartoffelprediger," and his book is not only the most complete treatment of the subject in the language, but is also full of knowledge, not unmixed with wisdom.

SANTA TERESA. An Appreciation. With some of the best Passages of the Saint's writings selected, adapted, and arranged by A. Whyte, D.D. 2s. (Oliphant.)

As an introduction to the study of the life and works of one of the most remarkable women of any age, Dr. Whyte's monograph is admirable. Addressed first to his own congregation in Edinburgh, it contains just what would tend to awaken an interest and admiration in thoughtful Protestants for a great saint and an interesting writer. The appreciation is followed by some excellent translations from her works, mainly from the versions of Woodhead and Lewis.

NIGHTS WITH AN OLD GUNNER. By C. J. Cornish. 6s. (See e.)

A breath from the free air and sea comes to us in these papers. On Holkham marshes with the old "gunner," lobster-hunting in the Isle of Wight, studying bird and fish and crab at high tide on the Beaulieu River, or herons at Virginia Water, or sparrows on a London wall, Mr. Cornish is always a stimulating companion. Far more than a regular natural history book will his bright chapters give readers an appetite for watching nature. There is none of the fine writing too common in this kind of book, but of effective writing there is no lack. Mr. Lancelot Speed is to be seen here at his best as an illustrator.

UP-TO-DATE AND ECONOMICAL COOKERY. By Dora Groome. 3s. 6d. (Jarrold.)

An examination of this book with the aid of an experienced housewife has shown us that it is not merely up-to-date, and therefore to be counted on for novelties, but that it revives a great number of excellent receipts as good as lost to all save some old-fashioned folks. We think the egg tonic on page 274 is one of these, and there are some directions for curing which are the results of long-tried experience and not of recent experiment. The number of receipts is very liberal, and the selection far from conventional. Miss Groome is an evident enthusiast, and her book, by the stress it lays on care in detail, and on the importance and possibility of variety without extravagance, reminds one of French rather than of English manuals of the art.

"RODDY OWEN" (Brevet-Major Lancashire Fusiliers, D.S.O.). A Memoir by his sister, M. Bovill, and G. R. Askwith. 12s. (Murray.)

"Roddy Owen" had that gift of winning the popular interest and affection which falls only to a few. Perhaps he owed some of his fortunate reputation to his sporting tastes (the aristocratic jockey is a hero ready-made); yet to read this memoir is to be convinced of his grace of nature. Twenty pages are filled by the names and dates of the races he rode and won. He was the winner of the Grand National. But he was a bold, intrepid, and enthusiastic soldier besides, who fought well and planned well in Africa before he met his death there. All sporting men and soldiers will make their way to the book inevitably; we recommend it to the non-sporting civilian as well, for its record of unfailing pluck and generous daring.

THE LOVE AFFAIRS OF SOME FAMOUS MEN. By the Author of "How to be Happy though Married." 6s. (Unwin.)

This is a good-humoured, amusing, gossippy book, full of pleasant anecdotes more or less accurate, and with an abundance of sensible, genial comment. The famous men, even poets, come out of the investigation wonderfully well, though this practical writer will not explain away and forgive all weaknesses of genius. He has occasionally the air of saying "Serve 'em right" when folly brings misery, and he says frankly Wagner and his wife, Frau Cosimar, were happier than they deserved to be. But he dwells far more on the comfortable instances, and the book is a direct incentive to matrimony.

CHRISTIAN ASPECTS OF LIFE. By Brooke Foss Westcott, D.D., D.C.L., Bishop of Durham. (Macmillan.)

During his episcopate Dr. Westcott has done much to bring the Church and the religion of Christ into contact with life and labour in the North of England. He believes in the Church of England as the organ of national religion, and he has helped greatly to restore the respect and affection with which she was regarded in simpler times. He has carefully thought out the relations which ought to subsist between Christianity and society, and he has used every opportunity to proclaim and enforce his conclusions. The present volume contains many of his recent addresses delivered in connection with present-day problems in education, labour, international relations, and so forth. Dr. Westcott's views are always governed by Christian principle, and he is never afraid to push to a practical issue his belief in the Incarnation. Wisdom, courage, and kindliness characterise his utterances whether he is addressing colliers or his own clergy.

THE NEW BOOKS OF THE MONTH.

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